

Recent Acquisitions Start Huge Promotion Wave!

60 MORE
DRIVE
DAYS!

Publix



Opinion

The Official Voice of Publix

LET'S
GO TO 60
BEAT

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No. 34

SOLUTION IN SIGHT TO PROBLEM OF ROUTINES FOR 'FRONT-SHOWS'

CIRCUIT SCREEN-ADS SEEN AS HUGE BOX-OFFICE BOOST

The significance of the screen advertising deal recently effected between Publix and the Theatre Service Corporation as a direct boost to the box office cannot be overestimated, according to Messrs. Katz, Dembow, Chatkin, Botsford and other Home Office executives. It assures Publix theatres the double advantage of a considerable by-product net revenue at no expense or effort, and a program feature of a pure entertainment nature. To guarantee this essential entertainment angle, Publix will have full control of the choice, presentation and sponsor of each screen-ad.

"It is impossible to exaggerate the benefits which will accrue to us from this arrangement," declared Mr. Katz. "I expect every one, both in the Home Office and the field, to approach this thing enthusiastically and cooperate in every way possible."

In order that everyone in Publix might have a clear understanding of the transaction and the detailed way in which it works, A. M. Botsford has outlined the general highlights of the service.

"This story is about trailer advertising," said Mr. Botsford. "Not the trailer advertising which describes trailers on coming pictures which theatres receive from National Screen and Vitaphone. The trailer advertising we are going to talk about is probably an incorrect term. It is the advertising of commercial firms, which runs on theatre screens. The

(Continued on Page Three)

10 EXECUTIVES FROM FIELD IN SESSION

"The theme of this session can be stated very briefly," Sam Dembow, Jr., said last Monday to the ten field executives grouped in the home office for the Second District Managers' Session. "It is 'Know Your Organization'."

Initial meeting was held in the office of Mr. Katz, who was unable to be present. Messrs. Dembow, Chatkin, Saal, Botsford, and Barry, who is in charge of the session, were present to greet the district heads.

"In the two weeks which you men will spend at the home office," Mr. Dembow continued, "you will become intimate with each department's sphere of activity. The district managers who attended the previous session are all functioning better, I know, be-

(Continued on Page Two)

PROFIT DRIVE NEEDS HIGH PRESSURE

Although it is true that no publication of figures indicating standings of the theatres in the different districts has been made as yet, we have it on the authority of David J. Chatkin that these may be expected in the near future.

Despite this lack of official figures, however, it is no secret in informed quarters that the business in many sections of the country has been extremely disappointing. This is not laid to lack of effort on the part of managers, district managers or booking and publicity forces, but rather to a combination of circumstances which have not been overcome thus far in April, despite the concerted efforts of the forces enumerated.

Fortunately, the worst seems to be over—the worst being the first three weeks of April. Receipts took the up-grade, naturally, with Easter week, and although that season of usually highly profitable patronage could have been better—still, the holiday week left the circuit as a whole definitely over the bumps and on the up-grade.

(Continued on Page Two)

SHOWMANSHIP IN NEWSREEL STUNT

Any bit of showmanship that adds the human touch to the otherwise all-sound program, is advisable if its cost in effort and money is reasonable. Mr. Katz told his executive cabinet this week, in discussion of "live" lobbies, and special stage events locally produced.

One thing in particular that evoked praise was the manner in which the Harding Theatre in Chicago presents its newsreel subjects. A huge map, projected by the Brenkert machine provides a background for the screen. On each side of the stage an usher, with a long "pointer" indicates the spot on the map where the news-event being portrayed, was photographed.

QUICK ACTION

Inauguration of a new plan whereby complaints or requests for special service for sound-equipment will receive instantaneous attention and action, has been approved by Eugene Zukor, David J. Chatkin, Dr. N. M. La Porte and Morris Greenberg. The plan which involves a new check-up routine, is already functioning and has resulted in vast improvement in every situation. The essence of the plan is its ability to remedy matters locally.

PROMOTIONS IN WAKE OF EXPANSION

Once more company expansion starts off a parade of promotions in Publix. Acquisition of interest in the additional circuits of theatres causes changes which will be reflected in terms of promotions in many grades throughout the entire circuit, as manpower is drafted for the advancements required by important posts to be filled.

At a recent cabinet meeting, Mr. Katz made the following announcement:

J. J. FITZGIBBONS, Division Director for New England, to be promoted to special new activities.

M. J. MULLIN, Division Manager for the Northwest, promoted to be Division Director for New England.

L. J. LUDWIG, Cost Control Executive, to be promoted to Division Manager for the Northwest.

M. L. GOWTHORPE, Accounting Department Executive, to be designated as Cost Control Executive.

T. X. JONES, Assistant to Mr. Gowthorpe, promoted to executive post vacated by Gowthorpe.

In addition to the above important changes, acquisition of operating interest by Publix in recently acquired theatres and small circuits, will immediately cause additional promotions of those qualified, from the rank of assistant managers to the grade of manager, and will also advance many managers to the grade of district manager.

IDEAS AND EXPERIENCE OF ENTIRE CIRCUIT CULLED FOR SATISFACTORY PLAN

With Home Office department heads co-operating with Division Directors in the hope of finding immediate solution to the problem of properly selecting and routing "shorts" for front-shows, every indication is now offered that machinery will soon be set in motion whereby maximum information, service and counsel will be placed at the disposal of Publix theatre managers who are now experiencing difficulty in presenting a "showman's show" with every change of program.

MR. KATZ PLANS CIRCUIT TOUR ON MAY 8

Announcement of a circuit tour to be made by Mr. Katz starting May 8, was made at his executive cabinet meeting this week. Mr. Katz expects to visit New Orleans, Denver, Dallas, Minneapolis, Chicago and other cities not yet decided upon.

At each city, following his tour of inspection, he will meet all of the Publix personnel of the city, as well as those from surrounding districts who will be asked to come there at that time to discuss with him any matters that are advisable.

In making the tour, Mr. Katz will not be accompanied by his executive staff.

CONTACT WITH PARAMOUNT URGED

"Encouragement of closer contacts between Publix theatre merchandisers and Paramount Ad-Sales representatives is one of the most worthy objectives we can adopt as a means of furthering Publix' 'Know Your Organization' policy," states A. M. Botsford. "I have discussed this with Mr. J. A. Clark, head of the Paramount Ad-Sales Department, and he is enthusiastic over the mutual benefits possible in maintaining closer relations between his men in local exchanges and Publix managers and advertisers."

Mr. Clark pointed to the experience of W. W. Caldwell, Ad-Sales representative supervising Southern territory, who has attended a number of Publix division, district and theatre meetings in the past few months.

"These meetings gave me a wonderful insight into the problems of theatre operation," Caldwell reported. "At the same time, I was able to explain some of our problems. In attending such meetings, ad-sales representatives can find

(Continued on Page Two)

Division directors met in Mr. Chatkin's office last week with the booking and advertising departments, and worked out several practical plans. A few days later, the problem again received lengthy consideration during the executive cabinet session presided over by Mr. Katz.

"With increasing skillfulness being displayed by opposition theatres, Publix showmen find that one of the most reliable factors in maintaining Publix leadership is the ability which we have to skillfully arrange programs, and as skillfully advertising them," says Mr. Katz. "These two important elements of showmanship require an endless amount of current information and observation."

"The eyes and ears of your entire theatre staff can be of great value in properly guiding both the setting up of programs as well as the advertising. Obviously, then, the thing for every manager to do is to encourage in every possible way, every member of his staff who can aid in providing some of the complete information needed. Today the most successful theatres and showmen are those displaying the greatest amount of skill and resourcefulness in gathering all that vast amount of information needed to expertly assemble and balance a complete

(Continued on Page Two)

Art Inquirers!

Any theatre that has questions concerning lobby or art displays should address them directly to Duke Wellington, Publix Art Department, 599 11th Avenue, New York City. This reminder is prompted by action of one theatre in writing to Irving Berlin for data and prices on their trick mirror lobby display. All queries of this nature should be addressed to Mr. Wellington.

A. M. BOTSFORD

HIGH PRESSURE NECESSARY TO OFFSET EARLY HANDICAP IN 2ND QUARTER CAMPAIGN

(Continued from Page One)

None of this alters the fact that all in all we are definitely behind by a very substantial figure on the Second Quarter and that every possible effort must be made to make up for this deficiency in the two months of the quarter still remaining. Never before was there need of putting the shoulder to the wheel as in the present instance.

"The effort in the past," says Mr. Chatkin, "has been splendid, taking it by-and-large, but it is nothing as compared with the effort which must be made in the future if we are to overcome the handicap of bad business in the first four weeks of April."

"The Publix circuit will respond to this call for redoubled effort, and will deliver—of that I am sure. Our men have never failed to come through in a pinch at any time in the past. We are in a pinch now—a very tight squeeze indeed—and I look for, and confidently expect, that supreme additional effort which alone can put us definitely ahead of the schedule."

Evidence of the thoroughness with which the Pageant of Progress has been prosecuted in various parts of the circuit continues to reach the home office. With the personal assistance of Divisional Director J. A. Koerpel splendid tieups were effected in Chattanooga and Asheville on behalf of the Tivoli in the former city and the Imperial in the latter.

Elaborate Displays

In both places cooperative efforts of merchants and Chambers of Commerce and all civic commercial organizations such as Rotary and Kiwanas were enlisted one hundred percent in making the townsfolk of these two cities pageant-wise and theatre-conscious. Carefully worked up window displays throughout these towns were effected on an elaborate scale with much newspaper publicity and recognition as well through the action of civil bodies.

In each place the display reached its height in a pictorial exposition arranged in the lobby of the Publix theatre above mentioned. This was carried out with photographs, drawings, posters and other exhibits depicting the progress of the communities from historical, social and physical viewpoints; and not neglecting the most important element of local personalities.

Divisional Director Koerpel even loaned for the occasion his personal collection of old-time hand-bills and theatre programs preserved over a long period and constituting one of the finest of such collections in the country. The exhibits in the Tivoli at Chattanooga and the Imperial at Asheville created wide-spread comment and elicited no little newspaper publicity; their effect on theatre attendance was extremely beneficial.

Airport in Lobby

A different type of lobby display tied-in with a local Pageant of Progress celebration was that staged by the Strand Theatre, Dorchester, Mass. This playhouse

ELECTRICAL FLAG

Selling color in "The Vagabond King," Manager Montague Salmon of the Rialto, Macon, Ga., got an electric company to display a flag, in colored lights, on this theatre front. Completed display contained 450 lamps, making a splendid flash at no cost to the theatre.

CARTOON HELPED

Effectiveness of the Paramount Talkartoon, "Fire Bugs," was enhanced at the New York Paramount by tinting backgrounds in the fire sequences red, using a slide and the Brenkert.

exhibited a model airport completely equipped with miniature airplanes in conjunction with an exhibition of progress in transportation. The aeronautic portion of the lobby display was borrowed from the Colonial Airways Company.

The Capitol Theatre in Boston, Mass., also staged a progress-transportation exhibit which was accompanied by a parade, one of the features of which was a 1914 model of a Dodge car which paraded the city under its own power. This antique automobile showed up in strong contrast beside models of the most powerful and luxurious modern cars which accompanied it along the route of march. The parade passed by the Capitol, Allston and Central Square Theatres and stopped in front of each of these houses for a ballyhoo with good results on theatre attendance.

The Rivoli Theatre in Muncie, Indiana, tied-up with the local newspaper, The Muncie Press, for a thirty day excursion on "The Pageant of Progress Special" with window displays throughout the city tying-in and prizes being arranged for on a cooperative basis, the newspaper offering the capital prize of a loving cup for the best display made in the pageant.

Newspaper Tie-Ups

Similarly at New Castle, Indiana, the Princess Theatre effected a tie-up with the New Castle Courier News, not only resulting in cooperative window displays throughout the town, but also in the mailing out of special cards and posting of one-sheets on Pageant of Progress by the newspaper in New Castle and in all the surrounding towns of the frade area. Here, too, prizes were cooperatively promoted.

Another transportation tie-up was effected by the Princess Theatre in Sioux City with the Milwaukee Railroad which furnished a very fine lobby display showing the progress made in transportation.

Typical of the many fine journalistic tieups effected for Pageant of Progress exploitation is the special issue of the Tribune Republican, the up-to-date newspaper of Greeley, Colorado. This sixteen-page newspaper proclaims Pageant of Progress from every page, the merchants of the town having got behind the campaign being celebrated by the two Publix Theatres in Greeley—the Sterling and the Rex—managed respectively by A. H. Vincent and Harry Ashton.

Slogan Effective

In order to bring forcefully to the attention of all readers the slogan adopted by the merchants for this campaign: "Pageant of Progress—Keep going"—this phrase was incorporated into a design consisting of a circle with two arrow-heads pointing to it and slugs, large size and heavy in outline presenting this device, were included in ads scattered throughout the sixteen pages of the paper. These circle and arrow devices instantly attracted the attention of the reader on every page.

The paper contributed its own half-page advertisement bidding all citizens to "Get Aboard the Pageant of Progress" and illustrated the text with a half-page-high locomotive rushing ahead at full speed with a screamer "Let's go" at the top. This advertisement, incidentally, had also been published by the newspaper in many issues for several days in advance in order to engender interest in the forthcoming special edition.

There were special stories and write-ups and a co-operative ad from the two local theatres with a Pageant of Progress line at the top, but with the individual attractions properly dominating each

CONTACT WITH PARAMOUNT URGED

(Continued from Page One)

out what kind of items are needed and wanted to exploit Paramount pictures, procuring first-hand information for the Home Office."

Clark suggested that Publix' Division and District Managers extend a standing invitation to Paramount Exchange Ad-Sales managers to attend the regular district and individual theatre meetings held for the purpose of determining upon advertising campaigns.

"In addition to the opportunity that would be afforded the Ad-Sales Manager at these meetings to show to everyone concerned samples of the Paramount Ad-Sales material available on such Paramount pictures as may be involved in the discussion," Clark said, "I feel that by reason of his experience and the necessity that compels him to be a student of entertainment advertising, the average Paramount Ad-Sales Manager should be able to contribute a great deal in the way of ideas and suggestions that would be helpful in the merchandising of Publix entertainment."

"There is the added opportunity for the Ad-Sales manager to gain valuable suggestions that may be followed by the Home Office in developing advertising aids that would be more effective for Publix theatres."

"Above all," Clark concluded, "attendance of our men at these meetings should be helpful in bringing Paramount and Publix into a closer relation which is eminently desirable."

advertisement. This edition of the Tribune Republican is a testimonial to enthusiastic cooperation created by the work of two Publix managers determined to forge ahead in the Second Quarter contest.

Novelty Contest

A novelty prize contest was worked out for the Pageant by George Irwin, Manager of Paramount Theatre in Brainerd, Minnesota. Seventeen local merchants contributed unusually effective window displays for this purpose. In each window there was a splendid card advertising the current attraction, "Sunnyside Up," and each window bore on a placard outstandingly displayed one letter taken from the words in the phrase "Pageant of Progress" together with the rules of the contest.

The object was for citizens to find and check-up all window displays in the city, copy down the letters and arrange them so as to spell "a phrase which described the season of celebration at the Paramount Theatre." Prizes of passes to the theatre for "Sunnyside Up" were awarded to the first ten correct answers brought to the box office.

Jubilee Trailer

A novelty Jubilee trailer, proclaiming the approach of the Spring Jubilee campaign was prepared in the home office and shipped to district managers in all territory in which the Spring Jubilee is being celebrated, May 4th to May 24th. These trailers were of the creeper variety and were done in the familiar style of "K.C.B." newspaper verse, extolling the season of entertainment to be ushered in with the opening of the Jubilee and the virtues of the pictures to be presented in Publix theatres during the ensuing three weeks.

These trailers were made with synchronized sound-track, about 85 feet at the end being left open for the addition of local announcements. The sound-track ran on for these 85 feet so that the local announcement, made as a silent trailer and run on the other projection machine would have the benefit of the synchronized music provided by the special Spring Jubilee trailer. These trailers were shipped, parcel-post special delivery, on Friday, April 25th.

In Memoriam

John Burns, manager of the Orpheum Theatre, Joliet, suffered a heart attack in the City Manager's office at Rialto Theatre Building, Joliet, Monday evening, April 21. At his request, he was taken to his home, where about an hour later, he suffered a second attack and passed away.

Burns was associated for years with the Rubens brothers, served as manager of the Crystal Theatre during the Great States operation, and has been in charge of the Orpheum Theatre since the merger with Publix. To those who knew him intimately, his loyalty, faithfulness and sincerity will be keenly missed.

10 EXECUTIVES FROM FIELD IN SESSION

(Continued from Page One)

cause of the understanding and contacts formed while they were in New York.

Valuable Schedule

"You are at an advantage over them in attending this second meeting, for the home office itself is better organized for proper presentation of the fund of information which you will carry away. The interchange of ideas during the past session has enabled Mr. Barry to arrange an even more comprehensive schedule, and I know of no other way in which you may accumulate such a store of knowledge concerning your organization, to be passed on to your managers upon your return to the field."

D. J. Chatkin also spoke briefly to the assembled men. "Your time will be fully occupied, day and night," he promised, "but at the end of the two weeks I think you will concur with me in saying that the session will be remembered as one of your most valuable experiences. The series of conferences in which you will participate with home office department heads will be of immense value to you personally, to the operations which you supervise, and to the company as a whole."

Discussions Planned

Following introduction of the department heads present, the district managers re-assembled at session headquarters, where Director of Personnel John F. Barry outlined the schedule to be followed during the two weeks' session, indicating the application of each subject on the schedule to the District Manager's work.

"It remains for each of you," Mr. Barry said, "to tie in every discussion here with your work as a District Manager. If the two weeks' session does not make you a more capable District Manager, it misses its aim. It will not only make you more familiar with the services available from the Home Office but will help you to utilize those services more completely. It is expected that each of you will bring up for discussion any problem on which you need advice."

"Because of time limitations, the schedule requires intensive application. Time has been allowed you to analyze your job—to think out just what it entails, the ability and information expected of you, the mistakes you have made, and how you can improve your work."

"Mr. Chatkin, at the end of the session, will meet you to discuss this question—'How has this two weeks' session improved you?' This cannot be answered with generalities. Mr. Chatkin expects definite and specific response and you can give it only by applying each of these discussions practically and pertinently to the work of a District Manager."

DINNER MARKS FITZGIBBONS' PROMOTION

A testimonial dinner as an expression of appreciation will be tendered to John J. Fitzgibbons on May 6, on the occasion of his promotion from division director of the New England Territory to his new assignment.

According to plans now being made by Ralph Branton, chairman of the committee, among those who will be present to honor Fitzgibbons will be Mr. Sam Katz, Mr. Frank G. Allen, the governor of Massachusetts, James J. Curley, mayor of Boston, and a host of notables representing Paramount Publix, and the business and civic leaders of Boston.

In commenting on the tribute, the members of the honorary committee have declared, "Mr. Fitzgibbons' leaving makes a void in our ranks which will be keenly felt, for in all his dealings he has evidenced a type of manliness, clean reasoning and wholesome business practice which has made him an outstanding member of our industry, a man worthy of our highest admiration and commendation."

M. J. Mullin, division manager in the territory of E. R. Ruben, will succeed Fitzgibbons.

CIRCUIT CULLED FOR 'FRONT SHOW' IDEAS

(Continued from Page One)

program, and as effectively advertise it to the public."

As the situation stands today, the management of each theatre is required to preview all "shorts." This is also done, of course, by district managers and district bookers, and is a considerable improvement over the old method of "blind" booking and routing of shows. Some of the plans under consideration include a special service-department in the home office, which will gather all possible information on every short and make this information available each week to every theatre manager and other executives, as an aid to proper arrangement of program plots. In addition, "suggested routines" will be laid out as a guidance which the local theatre manager may either accept or improve upon where possible.

The two stumbling blocks in the path of the theatre manager heretofore have been his inability to preview his "front-show" product or to get enough reliable advance information on each short, to enable him to give the matter all the necessary attention required to build and sell an effective show. In the hope of removing these two obstacles, Division Directors are working with Home Office officials to devise ways in which all necessary information and all possible ease in arranging previews, will be at the disposal of the theatre manager. By accomplishing this, and placing within easy reach of the theatre managers the opinions of those showmen who have already played particular shorts, everyone believes that there will be a vast improvement in both the quality of future Publix programs, and the effectiveness of advertising them.

RADIO CONTEST

Contest based on selections played for a broadcast by Owen Ogburn, organist at the Carolina, Charlotte, was extremely successful. First letters of song titles spelled "Honey," and guest tickets were awarded for the best letters giving the picture title and telling why the writers liked the Carolina and its shows.

CIRCUIT IMPROVEMENT BUDGET SET!

ADDED INCOME, NOVELTY, IN SCREEN ADS

(Continued from Page One)

kind of advertising that formerly has been contracted in certain theatres through Artfilm, Alexander, Cauger and other companies.

"For future reference let us refer to this kind of screen material as 'Commercial Service Film.' 'Commercial service film' represents a service to commercial firms in local communities and promotes a definite and fixed revenue to the theatres.

Former Objections

"The trouble with 'commercial service film' (which we formerly knew as trailer advertising through Artfilm and other companies) was the objection on the part of the public to having this film placed on our screens. Managers were not sold on the idea of running this commercial film because patrons objected to it. Managers had no story to tell their patrons in defense of it. In many cases, much too much footage was given to the commercial film and much too little revenue was received by the theatre.

"The signing of a contract with William Johnson and his Theatre Service Corporation during the last week begins a new chapter in the story of commercial service film. This contract relates to theatres which at this date are at least 90 per cent owned, directly or indirectly by Paramount, or which are at least 50 per cent owned by Paramount and are operated by Publix.

"Publix will furnish the Theatre Service Corporation with a list of these theatres and supplement the list from time to time with such additions as we agree to make to it, as well as with such subtractions which may occur by reason of our disposing of any of the theatres.

"The 'commercial service films' which will be supplied by the Theatre Service Corporation are in two classes; one relates to style films in music and color. These style films should run in practically all of our theatres except those which are under an existing contract. These style films are not looked on as direct advertising. They are up-to-the-minute beautiful depictions of the styles of today, modelled by beautiful girls and presented with the highest class, of continual interest to all women.

Courtesy Titles

"In the style films the only advertising announcement indicated is a small title 'presented by courtesy of' and the name of the local dealer.

"The other films represented by the Theatre Service contract are the 'commercial service films' (known formerly as trailer advertising) with which you are already familiar.

"But these commercial service films in the new contract are quite different from what theatres have been used to. In their production, practically all of the objection on the part of the audiences has been eliminated. They are put out in complete units and each unit does not run over 450 feet. The film starts out with a picturization of a quartette, for example, (or a soloist, or an orchestra) and the

BAIT YOUR HOOKS!

The cartoon below, which appeared in the Chicago Tribune, was forwarded to Your Editor by F. M. Brockell, of the Publix Balaban Katz Midwest Theatres. This inspirational drawing is directed to the many showmen who blame the 'red figures' on the poor pictures they get and not on the effortless energy they expend to disorganized campaigns. The good pictures sell themselves—selling inferior pictures for resultant profits, denotes good showmanship.



announcement is made, for instance by the leader of the quartette, that the quartette will sing, 'the hit song from Paramount's great picture THE BIG POND, while the screen announcements are being made.' The quartette goes into action and the song is begun, and while they are singing it the screen announcements are made. These announcements will be in color and in beautiful titles.

"There will be no cheap production or advertising in this film and all the short while that the film is being shown the song continues with flashbacks to the quartette or the orchestra or the singer that is presenting the song. In this way the whole thing becomes pretty good entertainment, particularly in view of the high quality of the production as actual advertising parts of these films.

Will Please Patrons

"Patrons are going to like this way of presenting advertising announcements and when the manager can assure his patrons that the revenue from these announcements is of sufficient importance to him to be able to render better service, run a better theatre, get better pictures and do things a great deal better for his public than if he were not to receive this revenue, the previous objections on the part of the public can be removed.

"Publix and the Theatre Service Corporation are now engaged in selecting the cities where these commercial service films will run. When that list is selected and set, it is the definite instruction of Mr. Katz and the home office executives that these theatres enter wholeheartedly into this agree-

ment, lending it their cooperation and giving it their closest attention. It is revenue that is not affected by any blue Mondays or holy weeks.

"Arrangements will be made so that each theatre running this commercial service film will know directly the amount of revenue it is receiving from these contracts.

No Other Contracts

"This contract cannot go into effect in the theatres that are already under contract to other companies. Arrangements will be made however, if possible, to have these other companies furnish the theatres with the type of service film described above, through the Theatre Service Corporation. In any event, no theatre district or division must enter into any contracts for commercial service film whatsoever. This type of revenue is confined to the one company, Theatre Service Corporation, for a term of years and if properly worked out with this company with which we have just signed the new contract, there will from this time on, be no other contracts for the old form of trailer advertising.

Division and district managers should find out in the deals for new theatres, exactly what existing contracts there are for the old form of trailer advertising, as well as any other contracts. Frequently we take over theatres and find out six weeks later that there are existing contracts for trailer advertising, for theatre mat service, for shadow box displays and other things which Publix is not interested in. We should know about these contracts when the theatre is taken over.

"Further information on this subject will come to you through Publix Opinion and in the manual which will be sent out when the details are completed."

'PAGEANT' ORGAN SOLO

Strand Theatre, Dorchester, presented an organ novelty entitled "Pageant of Progress," in a tie-up with the Tercentenary Committee of Dorchester. District Manager Ralph Branton reports the idea very effective.

\$3,000,000 WILL BE SPENT IN BETTERING THEATRES NEXT YEAR AS RESULT OF SURVEY

Culminating three months of intensive surveys of property and equipment over the entire circuit, ordered by Executive Vice-President Sam Dembow, Jr., the department of maintenance and construction is now ready to announce a schedule of improvement that will involve the expenditure of close to \$3,000,000.

By the end of the year each house in Publix will be in as perfect condition as men and money can engineer.

MUSICAL SHORT TO PRECEDE BYRD FILM

With every resource of Paramount and Publix put behind what promises to be the most outstanding film yet produced, the Byrd film, Boris Morros announces for the Music Novelties Department the production of a musical short subject featuring the song "Back Home" which is dedicated to the explorer.

Present plans indicate that the short will be released shortly before the release of the feature now being edited, and will serve primarily as an appetite whetter. Efforts are already being made to have the subject ready for release to all Broadway theatres, whether Publix or not, at the time that New York will stage its official demonstration of welcome to Byrd at the beginning of June. Byrd will arrive in New York on June 2.

The song, which is published by the Famous Music Corporation, Paramount subsidiary, is the work of Irving Kahal, Sammy Fain, and Pierre Norman. It is a direct tribute to Byrd and lends itself to a vigorous rendition by a male chorus, which will be used in the short. A dignified expression of the achievement of the expedition will introduce the subject.

According to present indications, scenes from the film brought back by Joe Rucker and Vander Veer will be used as part of the production. Scenes chosen will not appear in the full length feature.

Work on the subject is starting immediately so that sufficient prints to supply every house in the circuit will be available. Records of bookings are being made now in anticipation of heavy demands from home office and field bookers.

STYLE SHOW VS. LENT

Manager S. S. Holland of the Stadium, Woonsocket, R. I., registered a rousing profit week in spite of Lent when he put on a style show with the co-operation of four leading merchants. Woonsocket's population is 85 per cent French Catholic, but Holland packed them in nevertheless.

Suggests Duplication of Trailer Stunt of 'Dr. Fu'

Idea used by Geo. S. Baker, manager of the Newman, Kansas City, in presenting the trailer on "The Benson Murder Case," is suggested by Mr. A. M. Botsford for use by Publix managers with the sound trailer on "The Return of Dr. Fu Manchu."

Baker had the house lights brought down, then had the booth shoot a green "spot" which shot the form of a clutching hand at random around the proscenium and stage. A few muffled shots fired backstage, followed by a backstage scream, and the trailer hit the screen. Audiences gave the trailer their breathless attention as a result.

Improvements vary from simple changes in decorative features like drapes and rugs to complete renovations in seating, cooling systems, fronts, etc. The schedule of work is divided by months with the most urgent jobs receiving immediate attention.

On Monday, maintenance supervisors from each division gathered in New York to confer with Eugene J. Zukor, Morris Greenberg, J. H. Elder, B. B. Buchanan and Dr. N. M. La Porte, heads of the department of maintenance, research, and construction. The schedule of activity was carefully analyzed and plans so arranged that there would be no conflict in the assignment of department personnel to various undertakings. Each supervisor will subdivide the work in his district and follow the time requirements as outlined.

Starting last January, members of the department toured the country in three groups, individually checking the condition of each Publix theatre and warehouse. Eugene Zukor and Morris Greenberg covered the divisions of J. J. Rubens, J. J. Friedl, J. A. Koerpel, Walter Immermann, and J. J. Fitzgibbons. B. B. Buchanan covered the Saenger circuit, and then that of L. E. Schneider. J. H. Elder toured the northwest covering the territories of A. L. Mayer and E. R. Ruben.

All findings, with the aid of the division directors, were tabulated according to their importance, probable costs, etc., and a tentative schedule of construction was arranged. At this date, all jobs have received the approval of Messrs. Zukor, Katz, and Dembow. Active construction work will start almost immediately.

In theatrical circles the undertaking is considered one of the largest ever entered into by a single organization. It is but another evidence of the always active policy of improvement and growth that has made Publix the leader in the field of theatre operation.

MOTHERS' DAY RADIO PROGRAM

A fitting tribute to mothers of the world as a forerunner to Mothers' Day, is to be the inspiring feature of the Paramount Publix Hour to be broadcast over WABC and the Columbia Broadcasting System Saturday, May 10 at 10 P. M. (Eastern Daylight Savings Time.) The presentation is to include a special uniting of orchestra, voices and recitations under the guidance of John S. Carlile.

Other Paramount Publix radio favorites who will appear on the program are Marcia Freer, mezzo-soprano; Paul Ash with stage show; David Mendoza and the Paramount orchestra; Foursome Quartet; Jesse Crawford, organist; Paul Small, tenor; Ada Twerdowski, pianist and Vic Ince, trumpet soloist.

LEASE EXPIRES

Lease on the Garden Theatre, Palm Beach, expired on April 1st, and was not renewed by Publix.

OUR BIRTHDAY PARTIES!

May 2 to May 8

This week Publix Opinion congratulates the following theatre, which is celebrating its birthday anniversary with exploitation stunts.

THEATRE	TOWN	OPENING DATE
Paramount	Colorado Springs, Colo.	May 8, 1912

OPERATING FAULTS UNDER SCRUTINY!

40 ITEMS LISTED BY RUBENS AFTER DIVISION WIDE CHECK

Following a trip over the entire Publix-Great States Division, visiting houses in every district, Division Manager Maurice M. Rubens listed the operating faults observed and called them to the attention of all managers under his supervision.

"While I noted many commendable things in connection

Read this carefully! Make up your own list to check frequently! The idea fits everywhere.

with theatre operation," Mr. Rubens said, "I also made notes of some faults which should be corrected immediately. Keep this list before you

and refer to it frequently for the next thirty days. I would be pleased to have you notify me personally if there is not a single item listed that applies to your operation."

Items listed by Mr. Rubens are as follows:

1. Too many attractions billed in front of theatre at one time, dividing interest and causing confusion.
2. Not enough attention given to our most important selling medium—the attraction board or marquee. Copy not made up by manager, but left to some other attaché; poor spelling and phrasing; copy without punch or selling value; letters not properly spaced or firmly joined, light leaking out.
3. Lights out in sign or marquee.
4. Front lights on too early or too late. Former means a waste of current, latter a loss of patrons. Should be checked by manager personally.
5. Front billing not changed until morning of show; change should be made immediately after
6. Not opening box-office punctually; closing box-office before scheduled closing time.
7. No sign on box-office announcing time of opening and start of performance. Should be prominent announcement of this at all times during closed hours.
8. Cashiers carrying funds from the box-office, alone. This should be done by managers.
9. Cashiers' conduct: not saying "Thank you" with a smile; eating candy, chewing gum, applying make-up, combing hair and reading in box-office; not giving courteous treatment to pass-holders and delaying them. Pass-holders should be treated exactly as cash customers.
10. Improper handling of company's funds: managers permitting cashiers to keep petty cash and vaudeville funds in box-office; using petty cash fund for advances to employees and borrowing cash for personal bills; refunds not being made by managers.
11. Doormen not courteously requesting pass-holders to obtain tickets at box-office; all passes not being presented at box-office for tickets.
12. Doormen, cashiers and ushers carrying on extended conversations with patrons.
13. Lighting auditorium and lobbies too early. Using full lights for cleaning instead of work lights.
14. Persons telephoning not receiving correct information on attractions playing and starting

ARCH REEVE'S BOX-OFFICE TIP-OFF

Arch Reeve, reporting to the Home Office, tips off the theatre managers on a new box office cinch.

"The verdict after 'The Devil's Holiday' preview is simply this: it is a smash hit. You will be shaken and moved by the terrific emotional acting of a new Nancy Carroll. You will be thrilled and delighted at the amazingly good work of young Phillips Holmes. You will gasp at the daring showmanship and masterful craftsmanship of Edmund Goulding's story and direction. You will live with every member of the distinguished cast. You will be happy to be with the only company that can produce such spring tonic as this."

time of features.

Managers' Conduct

15. Manager not on floor at the opening of his house, to welcome patrons.
16. Not checking house before opening and seeing that all exit doors are in working order.
17. Managers not checking sound on first performance afternoon and evening and at frequent intervals.
18. Incorrect show schedules.
19. Confused manner of making up time on shows, due to not working out running time before opening.
20. Movietone mask on machine and curtain not properly matched; not having same in or out on time.
21. Managers not checking kinobooth to see that lamp houses, lenses, condensers, mirrors, etc., are clean.
22. Managers not getting down early enough in the morning to check the cleaning.
23. Failure of managers to eliminate objectionable language in stage show.
24. Running too many trailers; not over two sound trailers should be run during any performance.
25. Advertising and sound trailers being run longer than a week without being changed.
26. Short subjects being eliminated from program without consent or notification of division office.
27. Ushers not alert enough in checking parcels.
28. Box-office doors open and no safety chain.
29. Leaving confidential reports on office desk with door open and manager absent.
30. Lobby display frames across exit doors, creating a hazard.

Advertising Tie-ups

31. Making advertising tie-ups without consent of home office, such as giving outsiders letters of authority to use our name in soliciting local merchants.
32. Making donations without authority from home office.
33. Locally purchasing supplies in improper manner. This should be done by requisition, giving local vendor's name. Instructions should be asked for if not clear.
34. Wasteful lithographing: not checking available locations before ordering paper; not checking after posting to see if proper showing has been given.
35. Managers smoking in foyers and lobbies, where patrons are not permitted to do the same thing.
36. Skylarking in theatre by ushers and other employees.
37. Managers in office instead of on the floor during peak business hours.
38. City Managers and theatre managers absent without permission.
39. Not having meters disconnected in closed houses, to save

THESE ARE REPEATABLE!

These advertisements, the larger one three columns by ten inches and the smaller one two columns by six inches, were obtained at no cost by Manager Hugh J. Smart to exploit the showing of "Sunny Side Up" at the Publix Imperial Theatre in Charlotte, N. C. The idea is repeatable with songs from any picture. Department stores and music stores will be glad to co-operate in this fashion.



In "SUNNY SIDE UP," with Charles Farrell and Janet Gaynor now playing at the Imperial Theatre—a

Steinway Piano

was used throughout to accompany these stars in their vocal selections.

Whenever it is a matter of the immortals, is always manufactured and Visit our show

New Victor Records From Talking Pictures That Every One Is Talking About

"Sunnyside Up" Features—
 Sunnyside Up—Fox Trot.
 Turn on the Heat—Fox Trot.
 I'm a Dreamer—Johnny Marvin.
 If I Had a Talking Picture of You—Johnny Marvin.
 I'm a Dreamer—Fox Trot.
 You've Got Me Picking Petals Off of Daisies—Fox Trot.

From "New York Nights" A Year From Today
 From "Sally" All Records and Sheet Music.
EFIRD'S FOURTH FLOOR.

Special Dinner—Roast Turkey, Oyster Dressing—Tomorrow—50c.

EFIRD'S DEPARTMENT STORE
 CHARLOTTE, N.C.

BEST AND EASIEST

Tie-ups like the one reproduced below are the easiest and the best! These ads appear in the Chicago papers every Friday, the first day of the picture openings. In addition, 250 stars photos, with appropriate copy are paid for by the store and distributed to customers. Les Kaufman, recently transferred to the Brooklyn Paramount publicity staff, promoted this tie-up before he left the B & K forces.

BOTH SENSATIONAL QUEENS—

Jeanette MacDonald

"THE VAGABOND KING"

Now Playing at the UNITED ARTISTS THEATRE and the

BASCH Queen of Diamonds

Basch, after his triumph in "The Vagabond King," returns to the stage with "The Queen of Diamonds," a perfect blend of comedy and drama. Get your copy for the price of a glass of beer.

L. BASCH & CO.

Lila Lee

Now Appearing at the UPTOWN & PARADISE

"The Sacred Flame"

SCH ELOVED Combination

Basch, after his triumph in "The Vagabond King," returns to the stage with "The Queen of Diamonds," a perfect blend of comedy and drama. Get your copy for the price of a glass of beer.

L. BASCH & CO.

The Beloved Star DENNIS KING

"THE VAGABOND KING"

Now Playing at the UPTOWN & PARADISE

FREE PICTURE

Get your copy for the price of a glass of beer.

L. BASCH & CO.

PRINCE OF LOVERS

Ramon Novarro

Now Appearing at the UPTOWN & PARADISE

"THE PRINCE OF GIFTS"

BELOVED Combination

Basch, after his triumph in "The Vagabond King," returns to the stage with "The Queen of Diamonds," a perfect blend of comedy and drama. Get your copy for the price of a glass of beer.

L. BASCH & CO.

TWO NATIONAL FITS

Greta Garbo

Now Playing at the UPTOWN & PARADISE

"THE PRINCE OF GIFTS"

BELOVED Combination

Basch, after his triumph in "The Vagabond King," returns to the stage with "The Queen of Diamonds," a perfect blend of comedy and drama. Get your copy for the price of a glass of beer.

L. BASCH & CO.

meter rental charges.

40. Insufficient thought given to selecting right type of theatre personnel.

"In some cases," continued Mr. Rubens, "I found that managers have not organized themselves. Instead of arriving at the theatre in the morning before opening time, in order to check their houses and clean up their office work, they come dashing in a few minutes before show time—hand the change and tickets to the cashier—then go out for breakfast and a shave. While it is true that we have very few managers of this type still with us, yet it is absolutely essential for each man to conduct his theatre in a clean-cut organized manner, giving thought beforehand to all things connected with its actual operation. If this is done the manager will find that

things will function more smoothly and beneficial results will follow.

"Publix has spent millions of dollars in building up an organization. We have also built up a fine code of ethics of which we are justly proud and have determined to maintain. No manager will be permitted to cast any reflections on the name of Publix by his conduct in a community. Those who do not take care of their personal obligations, or whose affairs are not conducive to good moral behavior, are fooling no one but themselves. Their connection with Publix will be short-lived.

"I have set forth above forty faults which I have actually found in theatre operation in our division. Upon my next trip I feel sure they will be conspicuous by their absence."

PROFIT IS AIM OF MANAGER, SAYS BARRY

"Maximum consistent profits," declared Jack Barry, director of personnel, in the lecture opening the eighth session of the Managers' Training School, "is the objective determining the theatre manager's every decision.

"Maximum profit can only be attained by the most efficient direction of all the factors involved in operation."

How this affects the training session was explained in the stirring talk that sent the men off to a good start the opening day, April 14, to a week in which the schedule included the following: Instruction in ventilation, chair maintenance, theatre insurance, accident and fire prevention, performance check, buying and booking, routine, and program construction.

In introducing the men to training, Elmer Levine, the school's director, outlined the training schedule to be followed during the thirteen weeks, and explained regulations covering conduct of the men in training. Henri Schwartzberg, associate, explained the system of files which are in use in Publix theatres and which are built up for future use by the men in training.

Training Advantages

Following them, Barry explained the advantages to be derived from the training session. Talking on the principles of management, Barry indicated its objective as "maximum profits" which requires the efficient direction of all the activities involved in operation. He showed how profit depends primarily on the elimination of unnecessary expense and on the increase of gross. The factors which determine expense were then indicated, and taking up each phase of operation, he showed how details of the training schedule would develop the ability to properly regulate expenditures. He explained that gross depended on program selection and presentation, and on effective selling. He indicated how details of the training schedule were arranged to cover these important subjects.

Barry then pointed out the difference between the real theatre manager and the chain store manager, who because of the very nature of the product he handles, does not require those qualifications which are absolutely essential for the theatre manager. What these qualities are, he then explained and stated, "You men have all been in the employ of Publix long enough to know that the company expects its theatre managers to operate each theatre as if they owned the theatre. The heavy expense involved in your training here would not be justified if you were to be automatons.

"Above all things, you will be taught to think—to analyze every phase of theatre operation—to know product—to analyze sales possibilities in communities so that all the possible dollars will be brought to your box offices. You must know your community better than any one else—know what you have to sell and know how to sell it to that community. No one can do that for you. There is no mere theory countenanced here.

"Every detail of your training should help you make some theatre somewhere more profitable than it otherwise would be. Remember that during every hour of your training and get rid of any academic attitude you might have. You are being given only methods and practices that have proved successful. You will not hear any fanciful theories. There is no time for that.

Responsibility

"I emphasize the responsibility that will be yours of thinking for yourselves no matter what Publix theatre you are assigned to. Theatre operation can not be minutely

"DR. FU ALIVE" IS SELLING ANGLE

Paramount's tip on publicizing "The Return of Dr. Fu Manchu" is to heavily emphasize the RETURN angle, conveying to the public the correct impression that Dr. Fu is still alive and back in a new picture. This selling angle obviates the possibility of creating an impression that your attraction is a return engagement of "The Mysterious Dr. Fu Manchu."

All paper, ad-sales accessories and press-sheet copy and art will play up the "Return" in the title, and the line "Fu Manchu is Alive" will be incorporated in practically all advertising items.

Identical casts in the two pictures and the fact that the first was a smash hit make it imperative that all advertising emphasize "The Return of Dr. Fu Manchu" as a new account of the further adventures of Warner Oland, Jean Arthur, Neil Hamilton and O. P. Heggie, avoiding the possibility of misconception.

Illusion of Dripping Honey Created By Shadow Box

Smash feature of a latticed front on "Honey" built by City Manager V. L. Wadkins and his staff at the Empire, Montgomery, Ala., at a cost of \$15, was an illusion of honey dripping from the picture title. Title and two rows of "drips" beneath were a shadow box in three sections, with lights showing through yellow transparent cloth. Top row of lights, behind title, were steady, and two bottom rows were hooked up in series with the flasher board of the vertical.

standardized so that all the thinking will be done at some central point. Every theatre is different because it has its own particular problems. Every community is different with a variety of problems which I shall indicate. Even the problems of a particular theatre are constantly changing because new conditions bring new problems that require a new solution. All this only makes it clearer that you men must learn to think for yourselves, to think hard, and to think straight. The intensive training here will tax all of you. Hard as it is, it will not require any more effort than you are expected to give to every detail of your later work of theatre management.

"There is no more 'easy money' in theatre operation. Competition is keen. Patrons everywhere are more critical. Even the smallest details of operation have an important influence on profits. Theatre management will never be a closed book. What you might be given here in the way of instruction should leave you convinced, not that you know very much about theatre operation, but rather that there is a lot for you to learn. Your learning will continue as long as you are in the business. If you are not the type that likes to learn, you won't stay in the business. The company undergoes a heavy investment to offer you the opportunity that has been given you. Whether the investment is justified depends on you."

GET YOUR DATE BOOK!

Each manager of a Publix Theatre should be supplied with a copy of the "Exhibitor's Date Book" — for the season 1930-31, issued by Paramount Pictures. These books are now being distributed. They cover every day in the calendar from Saturday, June 28th, 1930 to Friday, July 17th, 1931—embracing the distribution season of 1930-31 with a margin of extra dates at the beginning. Space is provided under each day in the year for the listing of pictures in the program, length of features and shorts, prices, receipts, and information as to accessories, cost of advertising etc.

Every manager of Publix Theatres should receive the date book from the Paramount Exchange which serves his theatre. Should you not get your copy within the next few weeks, inquire of the Paramount Exchange salesman who serves you. If you have further difficulty, communicate with Vivian M. Moses in the Publix home office. The date books are distributed gratis by Paramount to its customers.

"INQUIRING REPORTER"

Here's a gag effected by Lou Smith in Detroit. It's a great publicity stunt that can be used for any attraction, etc. Who can get it as a regular feature in the local newspaper? This stunt appears in many large metropolitan papers as a daily feature, using topics of the day as the basis for questions.

Earn Cash for Your Views on Marion Davies Film

What did you think of "Not So Dumb" with Marion Davies as Dulcy? If you are asked your opinion by a camera man and an "in-

MARGARET COCQUETTE.
15145 Lakepointe avenue.

"Did I like it? I loved it! It's the funniest comedy that ever happened. It's really too clever for a single picture. I wish I had time to stay and see it all over again. I liked the scenario recitation the best!"

MARIE LANGE.
18170 Dwyer street.

"It was awfully funny. I laughed and laughed. That 'Guess Who' game is a new one. I'll have to try it. I can't remember when I've found so much fun in a single picture. It just seemed like there was one thing after another to keep things moving for 'Dulcy.'"

HELEN CHOPE
9072 Lyon street.

It's just the best picture Marion Davies has ever played in. Better than 'Marianne.' I went with my sister and we laughed from start to finish. I always see Marion's pictures, but I'd go every day in the week and never tire of it if they were all as funny as this one."

quiring reporter," you will receive one dollar if your picture and interview are used. Here are the first winners of one dollar each:

MRS. G. M. GEOFFREY.
62 Pine street.

"I think 'Not So Dumb' is Marion's best picture. I've never laughed so much in my life. I'm going to see it again before it leaves the Adams. The story is funny. The players all act their parts grandly—particularly Marion. I liked Raymond Hackett best."

BESSIE PALACKY.
Eloise, Michigan.

"It's a scream! Honestly! And that Donald Ogden Stewart—he's a perfect fool. I got a big wallop out of the 'Guess Who' game also. I'd like to try it on some of my friends. Every one should go and see this picture. It's not half long enough for the fun there's in it."

JOHN SERASKI.
9143 Fulton avenue.

"Sure I liked it. The best. THE BEST. I laughed all the time. Marion Davies is a panic. Nugent and Stewart are great and the old gent had a good time for himself, too, even if he did seem like a grouch."

Strand, Gulfport, Gives Unused Organ to Church

Unused organ in the Strand, Gulfport, was presented to the First Baptist Church there. At an acceptance and dedicatory service in the Church, Publix and Manager Ray Peterson came in for profuse thanks and praise. Papers gave the good-will gesture generous play.

District Manager Ricardo Montiel states that this act has strengthened Publix immeasurably with the church element in Gulfport, where theatres only recently met with success in opening Sundays, following American Legion activity in their behalf.

AIRPORT OPENING BREAK FOR SIMMS

Opening of the New Bedford, Mass., airport on the day "Young Eagles" opened at the Olympia was a bonanza to Manager Morris Simms. In one paper Simms had a co-operative double truck featuring a contest on the picture, with plane rides as prizes. In a second paper a six-page section was made up of ads from merchants who donated wedding gifts for a couple married in the air; gifts were presented on Monday night when the couple appeared on Simms' stage.

Airport distributed heralds, spotted a huge banner on the picture at the field entrance, made announcements through their super-loudspeaker, and engaged a cameraman to film the opening air meet at no cost to the theatre.

TRACTION TIE-UP

Street-car tie-up arranged by City Manager J. A. Jones of Pensacola, Fla., on the "Vagabond King," procured a 3 x 10 banner on every street car and bus in the city.

EASTER EGG HUNT

Eight hundred children participated in an Easter egg hunt on Easter Saturday, sponsored by Manager Jack King of the Arcadia Theatre and the Valley Morning Star of Harlingen, Texas. They saw "Under a Texas Moon" at the Arcadia first.

SYNCHRONIZED TRAILER LIST AUGMENTED

List of synchronized trailer strips stocked by the Music Novelty Department and ready for distribution has been augmented by 35 additional trailers, announced Boris Morros, General Music Director. Original list was published in Publix Opinion of April 11th, on page 11.

These trailers in sound may be ordered from the Music Novelty Department, Publix Theatres Corp., at a cost of 10 cents per foot. Needed trailers should be specified by number only. Special copy not included in the stock supply will be made up and synchronized as ordered, at special low prices obtainable upon supplying E. H. Kleinert of the Music Novelty Department with full specifications.

Additions to the list are as follows:

- 34—The scenes you have just witnessed are from the picture to be shown at this theatre starting next Monday.
- 35—The scenes you have just witnessed are from the picture to be shown at this theatre starting next Thursday.
- 36—The scenes you have just witnessed are from the picture to be shown at this theatre next Monday—Tuesday and Wednesday.
- 37—The scenes you have just witnessed are from the picture to be shown at this theatre for four days starting next Monday.
- 38—The scenes you have just witnessed are from the picture to be shown at this theatre next Thursday—Friday and Saturday.
- 39—The scenes you have just witnessed are from the picture to be shown at this theatre Monday—Tuesday and Wednesday of next week.
- 40—The scenes you have just witnessed are from the picture to be shown at this theatre Thursday—Friday and Saturday of next week.
- 41—The scenes you have just witnessed are from the picture to be shown at this theatre Friday and Saturday of next week.
- 42—The scenes you have just witnessed are from the picture to be shown at this theatre Friday and Saturday of this week.
- 43—Our next attraction.
- 44—All next week.
- 45—Next week.
- 46—Monday—Tuesday and Wednesday.
- 47—Thursday—Friday and Saturday.
- 48—Three days beginning Monday.
- 49—Four days beginning Monday.
- 50—Three days beginning Thursday.
- 51—Monday and Tuesday.
- 52—Wednesday and Thursday.
- 53—Friday and Saturday.
- 54—Coming next week.
- 55—Opens for one week starting Monday.
- 56—Opens for one week starting Saturday.
- 57—Starting next Friday for one week only.
- 58—Next Monday—Tuesday and Wednesday.
- 59—Next Thursday—Friday and Saturday.
- 60—The end.
- 61—Opens a three-day engagement at this theatre starting Thursday.
- 62—Opens a three-day engagement at this theatre starting Monday.
- 63—Starting Sunday.
- 64—Starting Monday.
- 65—Starting Tuesday.
- 66—Starting Wednesday.
- 67—Starting Thursday.
- 68—Starting Friday.
- 69—Starting Saturday.

THEATRE SUB-LET

Liberty Theatre, Minneapolis, Minn., has been sub-leased by Publix.

QUOTA CLUB IS RESPONSE OF NORTHWEST

"Join the Second Quarter EVERY WEEK A PROFIT CLUB!" urged Publix Opinion at the start of the Second Quarter Contest, and Marty Mullin's Northwest Division promptly responded by making its Quota Club a prominent affair, to function as an active organization throughout the second quarter and every succeeding quarter.

Original Northwest Quota Club, whose slogan is "Ace Merchants of Entertainment," grew out of the Gold-Getters Contest which made the Northwest one of the leading divisions in Publix during the first quarter. Members were managers who exceeded their quotas for that quarter, and its roster is astonishingly representative of the entire division.

Quota Club is now organized on a permanent basis. Memberships are valid during the quarter following that in which a manager exceeds his quota, and expire after this three-months duration, unless the manager again exceeds his quota during his period of membership.

A semi-annual banquet and celebration is to be held in the Twin Cities for the managers who have qualified during the entire preceding six months, and plaques will be presented to all members who have qualified for an entire year. For these awards a year will be considered as starting with each quarter, and plaques will be awarded at the conclusion of each quarter on the basis of the preceding four quarters' figures.

In addition, a prize will be presented by Eddie Ruben, Harold Finkelstein and Martin Mullin to the plaque winner whose accumulative standing is highest for each year. For these awards the year will start with the first week in January.

Idea is splendidly suited for adaptation by other divisions or districts. Details of the organization may be obtained by communicating with Don Chambers, who is directing the activities of the Club, at 17 N. 6th St., Minneapolis.

Gary Reviews Own Show In Newspaper Cartoons

Robert C. Gary, veteran showman, recently appointed manager of the Paramount Theatre, Des Moines, Ia., demonstrated his versatility by reviewing his own show in cartoon form. Gary at one time did newspaper cartoons and when the "Paramount Frivolities" (local talent show) went into rehearsal he did these cartoons netting him ten inches of free space in the Des Moines Register Tribune. The cartoons made such a hit with the art director of the paper that he has promised to run more of Gary's stuff in the future.

Daniels Wrecks Records With 'Vagabond' Campaign

Ray Puckett, District Advertising Director in Massachusetts, credits the campaign of Manager Elmer Daniels for breaking all records at the Capitol, Worcester, with "The Vagabond King," terming it one of the best in New England. Daniels' drive for business included almost every possible phase of activity, saturating the city with publicity. Indicative of its comprehensiveness is the fact that he had forty-five mercantile tie-ups, each netting at least one window display.

LEGION PARADES

U. K. Rice, manager of the Carolina, Winston-Salem, tied-up with the American Legion on "Young Eagles," and staged a torchlight parade led by the Legion band, winding up with an open-air concert under flood lights donated by the railroad.

'SOUND' INFORMATION SOUND DISTRIBUTION

by DR. N. M. LA PORTE
Director, Department of Scientific Research,
Sound and Projection

The paramount importance of good sound distribution in the theatre auditorium is so obvious that it requires no supporting argument. This article will therefore be confined to a discussion of some of the major problems which must be solved if satisfactory distribution of volume is to be obtained.

Strangely enough a greater degree of perfection is expected by the audience when mechanical reproduction is used than when there are actual actors on the stage. For example, patrons sitting in rear or side seats at a legitimate stage production do not object when great difficulty in seeing or hearing the production is experienced, while patrons in the same seats in a talking picture presentation expect to hear just as well as they would in the best seats in the house.

Ear Severe Critic

The patron's ear is a much more severe critic than the patron's eye. The ordinary black and white picture on the screen is actually very little like the original scene with its color and depth, but the eye does not object to this. The ear, however, readily notices and resents small differences between the reproduced sound and that which is remembered as a real and familiar sound.

The average audience will not object to poor light, scratched film, or other projection faults as much as they will complain of slight unrecorded noises. System noises must be eliminated by unceasing attention to the details of maintenance as has been explained in previous articles in this column. Most distribution problems can be solved by the proper pointing of the horns.

Correct Pointing

This article is altogether too brief to completely outline the proper methods of horn pointing, nor is it our intention that the theatre personnel do this work. The correct pointing of horns to give good distribution requires highly specialized training; we plan to merely outline some of the fundamental principles and methods in order that the theatre staff may have a better understanding of the work of the engineers, thereby fostering closer cooperation between them.

The Western Electric reproducing system uses for its sound production a type of horn which is called "exponential." It is by means of this type of horn that the sound can be directed at will in a "beam" in much the same way as a beam of light from a searchlight would be pointed.

'Beam' Property

Other types of loud speakers release the sound into the auditorium without directing it. It is because of this beam property of the exponential type horns that, we may with painstaking work point them so that all seats receive approximately the same quantity of sound.

The loudness of the sound is greatest in the center of this sound beam and gradually decreases towards the edges or sides of the beam. The sound volume also decreases towards the edges or sides of the beam. The sound volume also decreases as the listener moves further away from the horn toward the rear of the house. Our problem of obtaining equal amounts of sound in all the seats can usually best be obtained in the following way; point the sound beam center at the rear seats and let the edges of the beam take care of the front seats.

'Cut-and-Try' Method

If this is done the volume at the rear seats will not be too great even though the center of the sound beam strikes them. This is because they are relatively far away from the horns. The volume at the front seats will not be excessively great even though they are close to the horns because the volume near the edges is not as great as in the center of the sound beam.

In obtaining satisfactory volume distribution in the house a "cut-and-try" method of tilting of the horns up and down will finally result in a nice balance which gives approximately the same volume to the front seats as is found in the rear. The distribution of the sound volume from one side of the house to the other is usually obtained by a division of the house into sections or strips of approximately the same width. There will be as many sections as there are horns. Each horn is now directed to the center of the respective section which it is intended to cover. In doing this the vertical adjustment previously described should not be disturbed.

Some Exceptions

To this general rule, like all rules, there are exceptions. In fact, the exceptions appear to exceed the number of cases where the rule may be applied. The serious difficulty in following this general rule is found in the fact that in some houses the beam of sound so directed may hit a reflecting wall and result in a disturbing echo. If this condition exists and the management is unable to economically acoustically treat the wall, it is sometimes necessary to compromise by sacrificing the sound in a few seats, in order to retain good sound in other points of the house.

Each house presents a different problem which must be solved in the light of its particular conditions. Advice from an acoustic expert of Electrical Research Products, Inc., can be arranged through the Service Engineer assigned to your house.

Consult Experts

It is hoped that this article will help the theatre personnel to better understand an important part of the work that the Technical Inspectors of the Electrical Research Products, Inc., are doing when they make their inspection of the theatres. The altering of the positions of the horns after they have once been set is a very dangerous thing to do and may result in the necessity for the work being done over again.

If you feel that there is a possibility of improving the sound in your theatre, the matter should be discussed with the Service Engineer assigned to your theatre and if it is found that such a possibility exists, he will be glad to arrange for a Technical Inspector to call to check the distribution and supervise any necessary readjustments of the horns.

Kids Club Spelling Bee Nets Good Feature Story

Out of Manager Dave McSweeney's Saturday morning "kiddie club" at the Needham Theatre, suburban Boston house, came a column feature story and picture in

the Boston Sunday Post. Story was on the ten-year old star of a kid baseball team, who was almost ostracized because he ducked the usual Saturday morning vacant lot game for a spelling bee at the theatre—and won it! Squared himself by displaying his prize, a first baseman's mitt.

Salem and Middletown Paramount Theatres Open

Doors of Publix' new Paramount Theatre in Salem, Mass., were thrown open at 10 A. M., Saturday, April 19th. Regular admission prices prevailed all day, but box-office sales were cut off to permit of a single evening performance beginning at 8:30. Later was a \$1 reserved-seat gala opening, widely publicized in advance as a civic and social event.

In Middletown, New York, the new Paramount Theatre will open with a single evening performance on Thursday, May 15th.

San Francisco Patrons Hear "Sing You Sinners"

"Sing You Sinners," from Nancy Carroll's new picture, "Honey," was the theme song of a special exploitation stunt used by John Smith, manager of the Granada Theatre in San Francisco.

A chorus of seven colored singers presented the song from the apron of the stage in front of the draw curtains. A girl who had been engaged as a lobby entertainer gave her version of the popular number from a special platform built beside the orchestra pit just in front of the proscenium arch. She used a microphone.

ATTRACTIVE PAPER

Comment of Pat McGee, managing the Criterion, Oklahoma City, on Paramount's Ad-Sales matter, is passed on by G. C. Clark of the local exchange as typical of exhibitor opinion. McGee finds the window cards particularly attractive, with their effective color combinations.

Levee Background Used To Set-off Unique Sign

Taking advantage of the construction of a levee at Dallas, Texas, Publicity Director Harris of the Palace Theatre had a unique sign placed at a point between the most congested business district and one of the finer suburban residential districts.

The sign, with letters six feet

LOCAL MOVIES HIT POPULAR FANCY

"Funny Side Up," a silent comedy, recently occupied almost as important a spot on the program at the Paramount, Youngstown, Ohio, as "Young Eagles," the feature. Tie-up with the Youngstown Telegram was responsible.

First of a series of "Know Your Youngstown" films being produced by Manager S. S. Solomon wisely included newspaper personalities, among them Bill Dowdell, front-page columnist of the Telegram and Scripps-Howard syndicate writer.

The way Dowdell played it up in the paper led Solomon to suggest a film comedy, produced locally by himself with Dowdell as lead. Latter snapped it up, and the tie-up was on. For two weeks Dowdell's column was entirely given over to the film subject and the theatre, netting 250 inches of front page space, with additional plugs every day of the big week.

Dowdell's stories were devoted to selection of a director and title, casting, and highlights of the filming. Clara Bow wired congratulations, via Solomon and Arch Reeve. As casting progressed, pictures appeared, and with actual filming more pictures hit the front page. Treated humorously, the daily stories were gems. When the one-reel comedy was completed, local interest was at a white heat. Increased patronage was a foregone conclusion, but the stunt caught popular fancy to such an extent that the paper's circulation benefited too.

Expense to the theatre was \$125, production cost of the film.

high, was made of wood lath and white muslin cloth. The letters were so placed that the black earth thrown up for the levee made a perfect background. Cost \$30. The sign announced the coming of the "Vagabond King" to the Melba Theatre in Dallas.

GETTING MOST OF IT!

Note the predominance of theatre name, attraction and playdate in this merchants' co-operative ad secured by Harry McWilliams, publicity director of the Palace, Dallas, Texas. McWilliams remembered the caution advanced by Publix Opinion in such commercial tie-ups; that the theatre obtain at least the top third of the page.



Hear JOHNNY WINTERS

The Dallas Joy Boy
PLAYING

VICTOR "Radio-Vue" on the Organ at the PALACE

Friday, Saturday and Sunday, Feb. 7, 8, 9

On the Same Big Program With
RICHARD ARLEN in
"Burning Up"
With
MARY BRIAN
Publix Stage Show
VELVET REVUE
Featuring
Jimmy Ellard
and the Merry Mad Musical Gang

—after the Show, You'll Wish to Hear
More of This Marvelous

VICTOR RADIO

TONE is the final and only basis for judging a musical instrument.

Victor Radio gives tone no other can approach. Quality of performance and construction assured by the oldest and greatest name in sound-science.

It's NOT hard to choose the best in Radio when you eliminate:

Exaggerated claims of superiority
Superior mechanical quality
Wide choice
Complete and unobscured instruments
Exaggerated prices
Out-of-date receivers in showy new cabinets

—and then consider VICTOR!

PERFORMANCE, proven by test and comparison
TONE, beyond comparison
QUALITY, guaranteed by Victor name and trademark
APPEARANCE—world-famous Victor cabinet work
VALUE only Victor—world's oldest and largest maker of reproducing musical instruments—could give
OUR TERMS: easy for anyone to own Victor Radio

The Following Victor Dealers Will Supply You With Further Information Regarding Tone and Demonstration

Sanger Bros.
Music and Lumber, 214 N. 1st St.
Sellers Radio Shop
214 N. 1st St.
Oak Cliff Music Co.
214 N. 1st St.
W. A. Green Co.
214 N. 1st St.
The Edison Shop
214 N. 1st St.
Chas. M. Clark Furniture
214 N. 1st St.
Edwin Sanger Music Corp.
214 N. 1st St.
Wallace Music Co.
214 N. 1st St.
Tyson Music Co.
214 N. 1st St.

Southwestern Victor Distributing Co., Wholesale Distributors
Wholesale Merchants Bldg., Dallas

REMEMBER: "There Can Be No Compromise With Purity of Tone"

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

PARAMOUNT

THE ARTIST'S REVERIE (10 min.) A Frank Cambria production which is 'class' from beginning to end. It presents a painter at a canvass which comes to life as the artist imagines the scenes which inspired him. The characters are all in costume and consist of a musical trio, Gambarelli—the dancer—a jester and all the trimmings that go with it. It is an artistic subject that should go in the theatres catering to the better audiences. A worth while subject on any program.

WILD WOMAN with Jean Boydell and Paul Ash. (8½ min.) Here's an opportunity for the smaller theatres to exploit the popularity of New York's famous Master of Ceremonies—Paul Ash. While he leads the orchestra in the background, Jean Boydell goes thru her paces as she did so successfully in the Publix Units—singing, clowning and dancing. The subject has all the hokum elements that will appeal to average audiences and should prove a good closing number. This vehicle was directed by Jack Partington.

A SAILOR'S LUCK with George Beatty, Foursome Quartette and William Hillpot—directed by Jack Partington. (9 min.) The scene is Riverside Drive immediately after the Fleet came in, and sitting on the wall running along the Hudson River, we find four sailors, a little under the weather, harmonizing and wise-cracking. The life of the party, in the form of a comic, does a specialty drunk number, which is put over in an entertaining manner. The act has a surprise ending and will serve as a good opening number.

VITAPHONE

KEEPING COMPANY with Eddie Buzzell (19 min.) This is a clever novelty in which the animal element is introduced in a very entertaining manner. Eddie Buzzell, of Broadway fame, is portrayed here as a Pet Shop owner. In love with Mary and not being in a position to marry her, he enters his pet whippet in a dog race to win the necessary money. The action is fast and full of clever repartee. A song number is put over entitled "Maybe I Don't Live Right" which has some clever lines. The supporting players in the cast are: Evelyn Knapp and Clay Clement, both well known on the stage. This comedy is entertaining from start to finish and will go well with a tense dramatic feature.

VARSITY VAMP with Lionel "Mike" Ames. (6 min.) Here we get a novelty in the form of a female impersonator who is unusually beautiful. As a matter of fact, he doesn't have to make much of a change to appear like a girl. In the part of a vamp in a college show he puts over two song numbers; one entitled "Lena," and the other "I Don't Want Nobody But You," the former, as a Dutch girl, and the latter as a present day society deb. This is done in conjunction with a play given by college students in which "Mike" Ames is the leading lady. The subject is novel and should prove interesting as an opening number on a three act front show.

THE FRAME (10 min.) with William Boyd, assisted by Charles B. Middleton. This is a tense crook drama with a strong climax in which William Boyd—the prominent stage star of "What Price Glory" and several motion pictures—gives an outstanding performance. It presents a fast and unusual drama that will hold the interest for every second of the ten minutes it runs. Will prove an asset with a feature of the hokum, slap-stick variety such as "Free & Easy," or with a Musical Revue.

THE MILITARY POST with Roberto Guzman. (6 min.) This subject is done in technicolor, in which Roberto Guzman, a Mexican tenor, appears in an army post in the early days of the West, singing two songs: "La Golondrina" and "La Luz de la Luna" (Moonlight). Both are done in Spanish. The subject as a whole is very weak as entertainment for American audiences. Outside of the technicolor, which, incidentally, is inferior, the subject has little value in our theatres. It may, however, be booked in towns where the Spanish element prevails.

THE WINDOW CLEANERS with Lew Brice and Neely Edwards. (7 min.) This Act is presented by means of a song entitled—"On the Outside Looking In." Here we get these two comedians, hundreds of feet above the city cleaning windows, carefully observing what is going on inside the windows. The camera also presents what these two curious comics see, each scene calling for an appropriate chorus of the song. The subject is entertaining and should prove a good opening number.

TAKING WAYS with Codee & Orth. (9 min.) In this short we get a comedy that holds the interest with its humor, both droll and verging on the burlesque. It tells the story of two burglars, who, surprised at their work by the members of the household, fall into a witty confab with their victims and succeed in not only walking off with the objects of their visit, but also with the feminine members of the household. The attention is held all the way, and the subject will prove highly entertaining. Will serve as good contrast with a feature like "The Texan."

FOOTNOTES (6 min.) A novelty flash act in which girls appear as dancing notes on a music staff, making an animated bar of music. The songs are rendered by Oscar Grogan, a Columbia record artist. In addition, an olio is presented with Polly & Peggy Paige of Fanchon and Marco shows, who harmonize the favorite "Hello Baby." A musical act that will start the show right with its appeal to the eye and ear. A good opening number.

MILTON C. WORK (9 min.) Here we find the International Bridge Expert telling us how to play a hand and how to behave—demonstrating his talk with living examples which are both instructive and amusing. When one considers the large number of bridge fans, there is little room for doubt as to the value of this subject on programs of the better houses. The name—Work—is on everyone's lips and advantage can be taken of this wide publicity. Has elements of flash and novelty.

CAPITOL PICTURES

KIDDIE CABARET (20½ min.) A flash act consisting of talented children with a clever little tot as a Master of Ceremonies. Consists of song and dance which have positive elements of entertainment. Great for the kids, who will enjoy the youthful line, and acrobatic dancers, who perform like veterans. The grown-ups, too, will find this diverting amusement. Somewhat long, but can easily be cut to proper footage.

COLUMBIA

KILLING THE KILLER (9 min.) This unusual subject, released last year in a silent version, is now again presented in synchro-

FRIEDL ADVISES ON TRAILER SPOTTING

"I don't think that too much importance can be attached to program routine in connection with the proper placement of sound trailers," states Divisional Director John J. Friedl.

"Fully alive to this, District Manager Emmett Rogers has called the attention of his managers to proper spotting of sound trailers, and I am passing his letter on to other district managers in the Southeast as worthy of the close attention of every theatre manager."

Friedl particularly commended Rogers' reference to sound trailers containing revue scenes, immediately preceding singing and dancing short subjects.

"In setting up your weekly programs," Rogers said, "I have listed the trailers to follow the news. This does not mean that all trailers should be placed in this position. Sound trailers of special entertainment value should go in this spot. Trailers on other subjects should follow the last subject on your program."

"I have noticed many instances of sound trailers containing revue scenes which preceded singing and dancing shorts. Such trailers have a tendency to be hurtful to this type of unit when placed in close proximity, and probably can best used at the end of the program."

"If the talking trailer has little entertainment value, judgment should be used as to whether or not it should be utilized following the news."

"In every possible instance, particularly in houses with effect machines, special treatment should be given to the sound trailers. We want to keep the shows moving in proper sequence and without any draggy spots, if it is within our province to eliminate them."

SELLING 'UNDER A TEXAS MOON'

By A. P. WAXMAN

Advertising Director, Warner Brothers
(Not For Publication)

Romance, action, beauty of Technicolor; a superior cast, nature's settings and mostly all out-of-doors. Here is a two-gun romance of the cattle country featuring the gayest hombre the screen ever presented.

Frank Fay, master of ceremonies of "Show of Shows," is the star—but you have never seen just THIS Frank Fay on stage or screen. He is a different man; gay, reckless, humorous, whimsical, passionate and surpassingly entertaining.

He makes love to three girls—and how! Raquel Torres, Armida and Myrna Loy are Mexican belles at each other's throats because Don Carlos Fay has "sold his stuff" so that they all believe him.

In this first 100 per cent talking, singing outdoor picture in natural color every bit of beauty and quaintness of each scene is brought close to perfection in motion picture production.

Selected as the opening attraction of Warner Bros. new Winter Garden the picture captured first the critics and then New Yorkers in a manner that proved its qualities and established its drawing powers.

There is a sale-in-advance radio broadcast of the theme song, "Under a Texas Moon," that has been going on through the chain stations for weeks. The songs and music of the piece are haunting in melody and popular. Noah Beery has a great comedy part; the supporting cast is splendid. The atmosphere is real and inspiring, with the story set in ever-changing reality and beauty.

Frank Fay will "clean up" with the señoritas of your town just as he runs away with the girls in the film. The romance, the dash and daring of this prevaricator is a most refreshing example of delightful artistry.

There are plenty of thrills and big scenes—and right around the corner is that unexpected touch of comedy that charms hilariously.

ASSIGNMENTS

Floyd Smith has been appointed City Manager of Knoxville, Tenn.

J. R. Read has assumed management of the Carolina, Charlotte, N. C. M. S. Phillips, formerly of the Strand, Spartanburg, is now manager of the Alhambra, Charlotte, Roy Rowe, graduate of the Managers' School, replaced Phillips at the Strand.

Hugh Smart goes from the Imperial, Charlotte, to Spartanburg, S. C., as City Manager, and in direct charge of the Montgomery Theatre. He is replaced in Charlotte by Dixon Williams, Jr., formerly manager of the Florida, St. Petersburg.

J. C. Calhoun, formerly at the Montgomery, Spartanburg, has assumed management of the Imperial, Columbia, S. C. J. D. Moody has been transferred from Columbia to the Rex, Sumter, S. C., replacing E. Parrish. Parrish, assumes management of the Tennessee, Knoxville, succeeding W. H. Brock, resigned.

Succeeding District Manager Marc Wolf as City Manager of Gary, Indiana, H. G. Sullivan has been promoted from the managership of the State, South Bend. W. E. Hall, assistant manager of the Palace, Gary, which was managed by Wolf in addition to his duties as City Manager, has been promoted to the management.

J. R. Wheeler, formerly assistant manager of the Colfax, South Bend, has been promoted to managership of the State in South Bend, replacing Sullivan.

W. W. Heasman, formerly manager of the LaSalle Theatre, LaSalle, Ill., has been promoted to the city managership of Streator, and will manage the Plumb as well. Heasman relieved Russell Lamb, now attending the Managers' School.

E. E. Crabtree succeeds Heasman as manager of the LaSalle.

Edgar Simonis, graduate of the Seventh Managers' Training School assigned to George Walsh's division, has assumed management of the Strand, Texarkana, Texas, replacing A. S. Watlington, Jr. Latter now manager of the Saenger, Texarkana, replacing E. A. Booth, resigned.

J. E. Unger, formerly at the Rialto, Amarillo, Texas, now manages the Pictorium, Vernon, Texas. B. V. Warren succeeded him in Amarillo.

Thomas James, formerly manager of the Scollay Square, Boston, has assumed management of the Regent, Norwalk, Conn., recently acquired by Publix.

J. L. Johnson, formerly assistant manager of the Chateau, Rochester, Minn., has been promoted to the managership of the Lawler, Rochester, replacing A. E. Miller, resigned.

Richard Boyce has assumed the management of the State, Mankato, Minn., replacing B. Cline, who is in attendance on the current Managers' Training School.

Charles V. Hansen, formerly assistant manager of the Sunbeam, Duluth has been promoted to the managership, succeeding William Claybrook transferred to the Unique, Minneapolis.

H. S. Nicholas, assistant manager of the Strand, Fairmont, Minn., has been promoted to the managership of that house, succeeding W. L. Nicholas, who has assumed management of the Nicholas, Fairmont.

MANAGERS' SELF QUIZ!

Projection

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS

1. What are the most common carbon defects in projection?
2. How do these faults spoil projection?
3. What remedial steps would result in improvements?
4. How should a carbon be tested for breakage?

ANSWERS

1. Burned out craters caused by too low amperage; blown out core caused by too high amperage; excessive spindling caused by too much current, or by poor contact between carbons and holders; sputtering at the arc caused by damp carbons, improper set or trim of carbons.
2. Burned out craters result in dark spot on the screen; blown out core results in increased carbon consumption, spot on

the screen and spindling; excessive spindling results in flickering light on the screen; sputtering at the arc results in flickering light on the screen.

3. Remedy for burned out crater—use a smaller carbon or increase the current. Remedy for blown out core—use less power or use carbon of greater diameter. Remedy for excessive spindling—use proper carbon for specified current and make sure that contacts are smooth.
4. Remedy for sputtering at the arc—dry carbons by placing on top of rheostat. Check up on set and trim. Copper coated carbons may be broken under coating. Test not by tapping carbon on hard surface but by applying slight pressure with the fingers along entire length of stick. Tapping a carbon spoils it.

nized form with the curator of the Bronx Zoo—Dr. Raymond L. Ditmars—giving an interesting introduction. It is a tragedy performed by a Mongoose and a Cobra in which the former strangles the latter after a terrific struggle. One of the most thrilling subjects ever presented to the public. If not used in its silent form last year, will help to make your program not only interesting but the subject of a great deal of comment.

TIFFANY

ON A PLANTATION (18 min.) A negro subject in which The Kentucky Jubilee Singers render several spirituals, as only the negroes can sing them. While entertaining in part, its length puts it at a decided disadvantage. Too many songs of the same type tend to tire before it is all over. It consists of two reels, each one of which can be used separately. If used at all, suggest that the first reel be eliminated, making use of the second reel as an opening number on a three unit program.

GREAT INSTITUTIONAL STUFF!

This full page ad appearing in the St. Paul Daily News and donated by that publication, is self explanatory. Eddie Kueppers of the St. Paul Paramount Theatre, is the showman responsible for this exceptionally fine institutional ad, which incidentally, is dominated by the names of Publix theatres in that city. Creating a psychological effect of theatre consciousness among the people of any town as this ad does, will ultimately lead to steady patronage and increased receipts.

WHEN DAY IS O'ER!

The office is locked...home...dinner...household duties completed...and then...where to?

To the show of course! And to which shall it be? There is the talking picture theatre, vaudeville house or a trip to the legitimate theatre!

St. Paul theatre-goers are afforded all of these! And shows presented just as in New York, Chicago, Los Angeles! Rare treats await you as you enter these palaces of amusement where for over a span of hours you reign as king! Everybody ready to serve you, guide you to your favorite seat and then you leave your imagination take flight into the land of magic! Worries are forgotten! Complete enjoyment is yours!

Take advantage of these unusual entertainment features which are afforded you! They are yours for happiness!

Talking pictures which have created a new show world now bring to the world's select centers of amusement! And they come talking, singing, dancing in color, just as in the flesh! Perfect sound programs provide entertainment extraordinary!

Vaudeville artists of world renown come with their own skits just as offered in the Palace Theatre, New York! Comedians, jugglers, acrobats, singers perform for you just the same as blaze Broadway sees them!

And then there is the legitimate performance at the Metropolitan! For the lovers of the drama or gay musical comedy you find them here, presented in that same distinctive style as audiences elsewhere have enjoyed them to the utmost!

Complete your social calendar, plan a visit to the theatre each week!

Select Your Entertainment at One of These Theatres

ST. PAUL PARAMOUNT

R-K-O ORPHEUM ... METROPOLITAN ... R-K-O PRESIDENT
RIVIERA ... TOWER ... STRAND ... UPTOWN
ST. CLAIR ... PARK ... CAPITOL

[This Page Donated to the Theatrical Interests of Saint Paul by The St. Paul Daily News]

CIVIC TIE-UP!

This editorial followed collaboration of City Manager Frank J. Miller and the August, Ga., HERALD in entertaining editors and mayors of 20 surrounding counties at premiere of "The Vagabond King." Chamber of Commerce asked for duplication of campaign twice yearly hereafter! HERALD previously printed an editorial praising Miller's civic spirit.

INTERESTING ECHOES FROM THE HERALD'S THEATRE PARTY

AS THE weekly newspapers from the surrounding territory come to our desks we are more and more impressed with the fact that the entertainment given by The Herald and Imperial Theatre in connection with the premiere showing of "The Vagabond King" was an affair that will do much to make more binding the friendly ties that exist between Augusta and her neighbors of Eastern Georgia and Western South Carolina.

The Herald hopes to promote other such affairs with the idea of establishing the most cordial relations possible, and to make our neighbors more thoroughly realize that Augusta views the interest of this whole area as her own interests and that all of the counties hereabouts can be mutually helpful through business and social contact, and at the same time can develop and build up this entire section.

"Every guest was highly delighted with the cordial hospitality extended them by The Herald and theatre," says The McDuffie Progress, at Thomson, in discussing the entertainment here of the young women sponsors and the editors and their wives.

"Courteous and gracious attention was shown the visitors to the Garden City from the moment of arrival until they departed. Friday night," is the way The Warrenton Clipper describes the affair.

"The Augusta Herald and the Imperial Theatre," comments The Louisville News and Farmer, "did a most magnanimous thing on last Friday when they invited to Augusta and entertained sponsors from twenty counties in the Augusta territory, also escorts for the sponsors and newspaper editors and their wives."

This paper has also received letters of appreciation from many of the sponsors, who were delighted with the hospitality and entertainment accorded them.

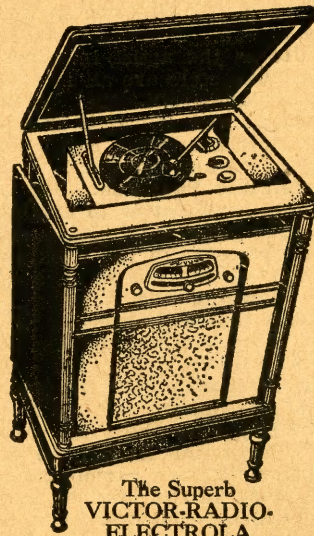
It has always been The Herald's ambition to help develop the territory in Augusta's area. We have sponsored many movements looking to that end, and it shall be our purpose at all times to serve this entire section and not restrict our activities to Augusta alone.

If any of the towns in our area have any movement looking to the development of their county or their section, this paper may be depended upon to back such efforts to the limit and we will consider it a pleasure and an honor to take part in any such activities.

As we have stated before, Augusta is indeed fortunate in being the center of a populous and prosperous area—a section made up of a citizenry that represents the best of the Old South, and a people who are fully awake to the opportunities this part of the country is now presented with and who are preparing to take full advantage of them.

A 'NATURAL' ANY TIME

Here's an easy to manage tie-up with your local music store. Art Schmidt of Kunsky-Publix Theatres of Detroit is responsible for this one. And it was done without even the expenditure of any passes.



The Superb
VICTOR-RADIO-
ELECTROLA

The Model Illustrated

IS PRICED \$275 LESS
AT ONLY TUBES

micro-
synchronous
**Victor
Radio
with
Electrola**

10 Tubes—and the same marvelous amplifying system used in the reproduction of Records as in Radio reception. Newly developed Victor electrodynamic speaker—no distortion! Victor full-vision, super-automatic station selector! Victor harmonic modulator—the depth of the bass tones adjustable to any point you wish! DON'T FAIL TO HEAR THIS WONDERFUL COMBINATION - INSTRUMENT!

**FREE
Demonstration
In Your Home**

Come in, write, or telephone us
Cherry 3600—TODAY

Easy Monthly Terms

"The Musical Center of Detroit"

GRINNELL BROS.

Steinway Representatives

1515-21 WOODWARD AVENUE, DETROIT

Michigan, Ohio, Ontario and Detroit Branch Stores

Hear Bebe Daniels Sing in Your Own Home

Bebe Daniels, famous singing star of "Rio Rita," at the State Theater, is now a Victor Artist. Hear her recording of

"You're Always in My Arms"
and
"If You're in Love You'll
Waltz"



BEBE
DANIELS

As heard through the marvelous Victor-Radio-Electrola. Her voice has exactly the same quality and beauty as though she sang for you in person.

New Orthophonic
Victor Records
Now on Sale

"Mistaken," Waltz
"Rock Me to Sleep in Your Arms," Waltz
"I'm in Love With You," Fox Trot
"The Web of Love," Fox Trot
"Love Me," Waltz, Shikret, and Victor Orchestra
"S. Been a Long Time Between Times," Fox Trot
"It's Unanimous Now," Chie Endor
"That's Where You Come In," Chie Endor
"Sergeant Flagg and Sergeant Quirt"
"I Can't Sleep in the Movies Any More," The Happiness Boys

Phone Orders—Cherry 3600—promptly delivered

New
Victor Records
For Your
Old
Victor Records

Any and all you bring in are worth 10c each on the purchase of new Victor records. Get the beautiful "Rio Rita" music as sung by Bebe Daniels or any other Victor selections you wish. Records turned in must be Victor Records, and unbroken.

HONEY BEE EXHIBIT

Reproduced below is a Honey Chew exhibit as it appeared in the Music Room of the New York Paramount during the run of "Honey." The cases of live bees, each containing 3,000, and the imported English bee-hive are plainly visible. It is estimated that over 100,000 people looked at this display during the two

weeks run of the picture. Honey Chew candies, on sale over the counter during the exhibit, will be carried in the automatic candy vendors as part of the regular stock of merchandise. M. Schosberg, lobby merchandise head, and Albert N. Duker, manufacturer's representative were responsible for the tie-up.



BUSINESS-GETTING FRONT

Divisional Director John J. Friedl credits this front with being a business-getter for "Free and Easy" at the Hippodrome, Miami. It's a plaster job, with bits of broken mirrors stuck on wet plaster.



GOOD IDEA ANY TIME

After the 'Mail' had run off their regular Saturday night issue, they 'pulled' the front page and ran the page seen below instead. Because the theatre enjoyed the good-will of the newspaper editors, no charge was made for the composition of the page. Five hundred pages were printed at the regular price of the newspaper—three cents each. It was estimated that more than two-thousand people read these issues and a good proportion filed them for "Attraction-date" reference. Who will repeat this stunt for their next month's pictures?

THE DAILY REGISTER MAIL
GALESBURG, ILL.
SATURDAY EVENING, FEBRUARY 1, 1930
14 PAGES
PRICE THREE CENTS

Galesburg, Like New York, Gets The Best In Entertainment At The Orpheum

One after another they come—Dazzling, brilliant procession of color, speech, and light. Never before such an array of tremendous productions and great stars.

Norma Shearer, Robert Montgomery, Lewis Stone, William Haines, Karl Dane, Greta Garbo, Conrad Nagel, Anita Page, Adele Ronson, Rudy Vallee, Harold Lloyd, Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Pauline Drake, Mary Eaton, Eddie Cantor, Helen Morgan

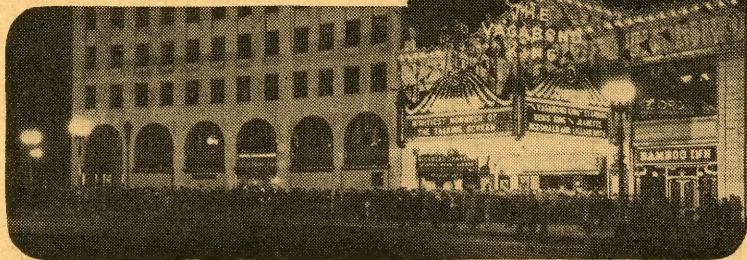
February is the Month of Stars and Big Shows

1930 FEBRUARY 1930						
SUN.	MON.	TUES.	WED.	THU.	FRI.	SAT.
						1
2	3	4	5	6	7	8
NORMA SHEARER "Their Own Desire"			William Haines "Navy Blues"			
9	10	11	12	13	14	15
Greta Garbo "The Kiss"			"HER UNBORN CHILD" All Star Stage Cast			
16	17	18	19	20	21	22
ZIEGFELD'S "Glorifying The American Girl"			Harold Lloyd "Welcome Danger"			
23	24	25	26	27	28	Mar. 1
Billie Dove "Painted Angel"			"The Virginian" Gary Cooper			

ORPHEUM a Publix Theatre

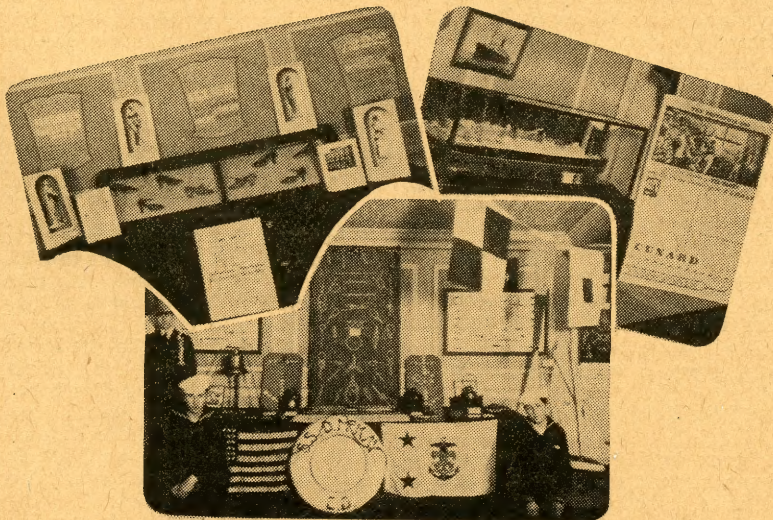
HARD TO GET!

Co-op ads are hard to swing in New York City, where newspaper circulations are tremendous and rates are high. This 2 col. 120 line ad, promoted by the Paramount Theatre publicity staff, filled space costing at regular rates, \$168. Interior display for 3 weeks in advance of playdate and a window during the week's run went with it.



DORCHESTER STUNTS

Reproduced below are photos of various foyer displays in the Strand, Dorchester, Mass. Manager J. J. Dempsey tied-up with a leading shoe merchant who donated a pair of expensive shoes to the patron guessing correct size of Marilyn Miller's feet, in conjunction with the showing of "Sally." The Cunard Steamship Line and a local boy's naval scout troop also helped liven the formerly drab foyer. A storm of window-stickers, life-saver samples, bookmarks, star telegrams, and other exploitation novelties figuratively drenched the town in publicizing current and coming attractions.



SALES SLANT CORRECT!

"Selling 'Hallelujah' as a quality production, and playing up the colored cast despite local tradition to the contrary, Manager J. C. Cartledge of the Strand, Knoxville, Tenn., devised this elaborate front to let the folks know that the 'cotton was on de stalks.'

Laurence Dukes, artist, and the entire staff worked on the exhibit. The quality campaign on the picture proved so successful that after a run of a week the picture was held over for three additional days.



LONG LINE

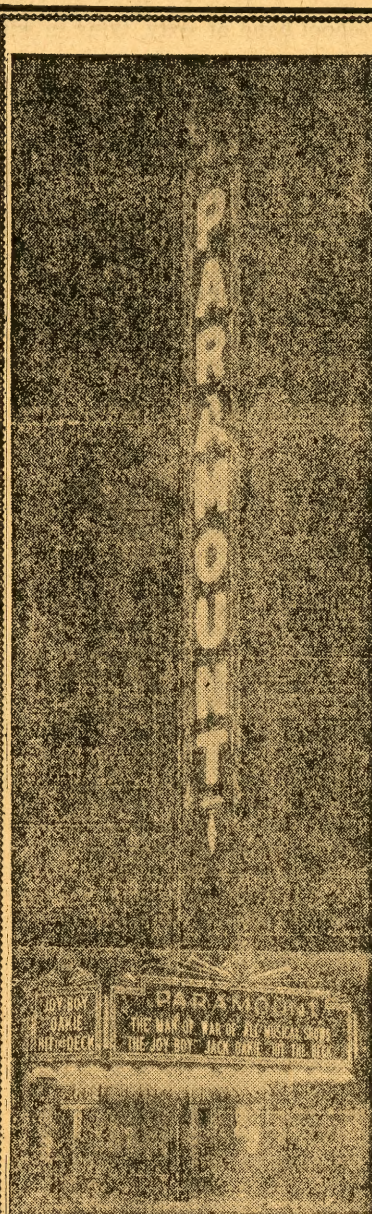
Forty minutes—by the Circle clock—before the box-office opened for the Indianapolis premiere of "The Vagabond King" this line extended around the corner and all down the next block. It started forming at 5.45 P. M. despite the fact that the box-office would not open until 7.20. After the premiere the house filled immediately for a second showing.

THAT'S SHOWMANSHIP!

Some time ago, Publix Opinion printed an ad run in a local paper by an Electric Light Company, showing its sign attached to the Publix theatre of that town. It was excellent free publicity for the theatre.

Using the germ of the same idea, Manager Herbert Chatkin, of the Paramount Theatre, Springfield, Mass., improved upon it infinitely by including in the photograph not only his large electric sign but also his marquee, which effectively sold his current show. A paid ad couldn't have been much better from a ticket-selling view-point. That's showmanship.

The reproduction below is, in the original, four columns wide and fifteen inches deep.



Merchandising

THE THEATER is your pleasure-merchant. It sells you hours of entertainment—hours of flickering shadows—as you like it! And to make you happy—that you will long possess pleasant memories—that's merchandising! In addition, the theater sells you that entertainment—those memories—not once or twice, but fifty-two weeks in the year—that, too, is merchandising!

AS merchandisers they recognize the value of electrical advertising—that's why the Paramount Theatre has one of the largest electric signs in western New England. The manager knows it to be a star salesman.

YOUR business needs the drawing power of an electric sign. It identifies your concern as a modern business house that is interested in building business for the future. It brings the buyers into your store.

Your Electric Sign burns its message into the minds of the people

Our Illumination Service Department will gladly help you plan your electrical advertising free of charge to you. Call 4-9211 and ask our representative to call.

United Electric Light Company

The Agawam Electric Co.—Ludlow Electric Light Co.

Constituents of Western Massachusetts Companies

at
ger of
Roland
Theatre,

Wear the cute, new
"Mary Brian"
Pajamas

25.00

MARY BRIAN came to Stern's for the cute lounging pajamas she wears in "Light of the Western Star" coming to the Paramount Theatre! The jacket is reversible, the bow blouse may be worn outside or tucked-in and the trousers have a dashing flare.

Of fine crepe silk in:
Pansy and American Beauty
Lelong Green and Jade
Rose Opaline and Patou Rose
Black with Lelong Green or Gold, Cleo and Chinese Red

STERN BROTHERS
SECOND FLOOR



SMALL HOUSES TRAIN USHERS FOR DELUXE

In accordance with a plan put into operation last week, the Rialto and Rivoli Theatres in New York City will henceforth train ushers, cashiers and doormen for the New York and Brooklyn Paramounts.

Idea of City Manager E. T. Leaper, development of plan is in hands of C. L. Stoddard, Director of Front House Operation. Expected to furnish the two big houses with trained replacements for gaps in the service staffs, increasing operating efficiency and reducing turnover and training cost.

Scale for ushers at the two training houses will be two dollars less than at the Paramounts, and transfers to the latter will thus be promotions as well. Because of the smaller staffs manning the long-run houses, promotions heretofore have been less rapid than at either of the Paramount Theatres. It is felt that promise of transfer to a larger house, after a length of time determined by ability and aptitude, will furnish an excellent incentive to the men undergoing training, thus raising the efficiency of the service staffs at the Rialto and Rivoli as well. Representatives of Stoddard's department have been assigned to the two latter theatres, in charge of training activities.

Increased efficiency at the Paramounts, through placing none but trained, seasoned men on the floor instead of green recruits, will be accompanied, it is felt, by a reduction in turnover. Constant, driving pressure under which these houses operate has occasioned a constant turnover of new employees, and the fact that replacements hereafter will have had one promotion and increase in salary is expected to cut this down materially.

Plan may be extended to other situations lending themselves to its application, after experience with it in New York and consequent improvement and perfection.

WE'RE NOT DETECTIVES!

Publix Opinion has neither the time, facilities, or desire to conduct a Bureau of Investigation and Research as to the accuracy of the alleged sponsors, creators or participants of any stunt, exploitation idea or campaign which may appear in its pages. No need should exist for such service.

Primarily, as has been often repeated by Your Editor, we are not running a 'credit' or 'puff sheet.' We do try to operate an idea-exchange. If the idea appearing in Publix Opinion is repeatable and, by virtue of its being printed, enables other towns on the circuit to use it and benefit by it, that is all that should interest anyone. Practical "credit" is given by the immediate chief on the job appointed for that purpose.

We realize that it is only human to desire acknowledgment and credit for one's work. We have always tried to properly attribute credit for effort to the persons responsible for it. Naturally, our time and sources of information are limited. If a theatre or advertising manager sends us material and tells us that a certain person is responsible for it, we take his word and print it accordingly. If material is sent with no indication as to who should be credited, we usually look up the manager of that theatre and the advertising director, if it has one, and give the credit to both, as well as to the theatre staff they symbolize.

We do not believe it is entirely fair to expect us to clutter up our columns with "Beg Pardons" and 'corrections,' thus creating the impression that we don't know what we're doing, when the 'inaccuracy' is due to insufficient or incorrect information supplied to us. After all, repeatability is the main point. Credit is secondary, because competency is expected and not at all unusual in Publix.

Credit for all items appearing in Publix Opinion is given to those persons specifically designated by the correspondent in sending in material. If no such indication is sent, then the theatre only will be credited. No credit corrections will be printed, unless we are directly at fault.

In order to avoid confusion, and to assure the proper persons getting credit for what they do, we suggest that all material for Publix Opinion come directly from ONE authorized local source in every theatre or department and that specific attention be made of all members of the staff directly responsible for the stunt, campaign or idea submitted.

Helps Hospital Fund With Benefit Preview

Walter C. Benson's campaign on "Seven Days Leave" at the Strand, Pawtucket, R. I., included a benefit preview for the rebuilding fund of a local hospital. Sponsored by the Lion's Club, results in both newspaper and radio publicity were gratifying, as was business for the ensuing week, stimulated by word-of-mouth comment following the preview.

On "Street of Chance," Benson used fifty decks of cheap playing cards with stickers on the backs, as throwaways. Guest tickets were prizes for best 'hands' collected by patrons.

Uses Foreign Language Paper on "Love Parade"

Pete Levine, manager of the Capitol in New Bedford, which has a large French population, got a letter from Chevalier in French when he played "The Love Parade" second run. He planted a three-column reproduction of the letter on the front page of a local French newspaper, and practically filled the paper with stories. Edition included a cooperative page, entirely in French.

Idea is worthy of repetition in other cities with a large percentage of French citizens, on "The Big Pond," or in Scandinavian communities with Garbo, etc.

Pulls Pageant Parade With High School Band

Manager A. Brown Parkes of the Saenger, Hattiesburg, Miss., arranged a parade of 4-H Club boys and girls from six country towns, headed by the local high school band of sixty, tying in with the "Pageant of Progress." As a wind-up the children were guests of the theatre, with the Mayor giving an address of welcome.

It was the first time Hattiesburg's Mayor had attended a theatre in years, and after sitting through the show he expressed himself as having enjoyed it immensely. With this start Parkes intends to resume agitation for Sunday openings.

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

CULLEN ESPY

It was a glimpse behind the footlights while serving in the Field Artillery in France that induced Cullen Espy, now General Manager of Publix-Skouras Theatres in Indianapolis, to take up show business as a vocation.

After the Armistice, Espy was picked from ranks as a member of a vaudeville team which went from regiment to regiment entertaining the soldiers. After returning to his home in St. Louis in 1919, he acted in stock for a time, then landed a job with Famous Players, managing one of their smaller St. Louis houses.

Connecting with Skouras Brothers, Espy managed a number of St. Louis theatres for them. Among these were the West End Lyric, Grand Central, Missouri, and Ambassador. When Publix and Skouras entered Indianapolis, Espy went there as assistant to William Goldman.

Within a year Goldman was transferred elsewhere, and Espy succeeded him as general manager for the Publix-Skouras interests in Indianapolis, the post he now holds.



Cullen Espy

DAVID A. LIPTON

Entire business career of David A. Lipton, associate of Art Schmidt in the publicity department of Publix-Kunsky Theatres in Detroit, has been with this organization. His first job was in the executive offices of Balaban & Katz, Chicago, ten years ago.

Within a year Lipton was transferred to the Publicity Department, where he remained as one of the ace Publix-B. & K. press-agents for eight years. In 1925 he was placed in charge of radio programs and publicity, later transferred to exploitation.

In his long association with B. & K., Lipton participated in the opening campaigns of many Balaban & Katz theatres. He conducted the 1927 "Miss Chicago" and "Miss Illinois" contests for B. & K. and the Chicago Herald and Examiner. Prior to his transfer to Detroit in 1929 Lipton was in charge of publicity for North and West side theatres in Chicago, including the Uptown, Paradise, Harding, Senate and Norshore.



David A. Lipton

H. J. THACHER

Herbert J. Thacher, City Manager in Michigan City, Indiana, gained his first theatrical experience as a projectionist, beginning at the age of 16 and working effects at a nickelodeon after school hours. Later he became a full-fledged projectionist, then owner-manager of two theatres in Salina, Kansas.

Disposing of these theatres after a time, Thacher went with the Universal Exchange in Kansas City and spent over two years as sales representative. Following this he handled exploitation for the Kansas City territory.

Thacher again entered the exhibition end in 1915, operating his own theatre, and continued in this venture until 1927, when he sold out and joined the Frankel circuit in Cincinnati. In July, 1928, Thacher went with Fox as manager of the State, Racine, Wisconsin.

He joined Publix in November, 1928, and was assigned to open the Fairfax, Miami, with sound. His next assignment was in San Antonio, then Michigan City, where he is in charge of the Tivoli and Starland theatres.



H. J. Thacher

MILTON OVERMAN

Milton Overman, manager of the Rialto, Denison, Texas, dates his theatrical experience from 1910, when he was an usher in a house which considered two reels a full program and charged five cents admission. He has stayed in the business ever since, interrupting his record only long enough to serve in the Army in '17 and '18.

Upon receiving his discharge in 1919, Overman did special exploitation work for Select Pictures, then became assistant branch manager for Selznick. Following this he was manager and booker for the Hostettler Amusement Co., Omaha, later serving in the same capacity with A. H. Blank. In 1926 he became vice-president of Premier Attractions, Inc., of Chicago, producing stage acts and units.

Overman joined Dent Theatres of Texas in 1927, and upon affiliation of that circuit with Publix was assigned to Abilene, Texas, as City Manager. He received his present assignment in Denison in April, 1930.



Milton Overman

E. E. WHITAKER

E. E. Whitaker, City Manager in Charlotte, North Carolina, began his theatrical career with the opening of the Imperial Theatre in Asheville, N. C., when he started out as an usher. Successive promotions brought him to the position of assistant manager within three years.

Assigned to the second session of the Publix Managers' Training School, Whitaker completed the course there and was sent to the Strand, Asheville, as manager.

His subsequent assignments have been as City Manager in Greenwood, S. C.; manager of the Imperial, Charlotte, and as City Manager in Spartanburg, S. C.

From Spartanburg, where Whitaker was in charge of the Montgomery, Strand and Rex theatres, he was transferred in January of this year to Charlotte, as City Manager there.



E. E. Whitaker

H. E. DAIGLER

H. E. Daigler, City Manager in St. Paul, Minnesota, has been in the theatre business for fifteen years. His first operations were in Alaska, where he exhibited the first Paramount pictures ever shown there.

Following his Alaskan experiences, Daigler came back to the states and became connected with Jensen & Von Herberg in Seattle, later with John Hamrick in the same city.

Distribution next claimed Daigler, and for several years he was with Universal.

Seven years ago he severed this connection to become associated with Finkelstein and Ruben, rapidly progressing to the post of supervisor of all deluxe theatres in the Twin Cities. When Publix purchased a full interest in the F. & R. circuit, Daigler was appointed City Manager in St. Paul.



H. E. Daigler

Weekly Meetings Made Feature in Rutland, Vt.

Inspired by the district advertising meetings held bi-weekly in Portland, City Manager T. W. McKay of Rutland, Vt., has instituted a series of weekly meetings in Rutland which have proved very beneficial.

Exploitation ideas developed in these meetings, made fully effective by a rigid follow-up system, have made it possible to decrease advertising expenditures fifty dollars weekly. Activities which have grown out of the meetings include a pre-Easter fashion show and an auto show tie-up which netted a free Publix booth at the exhibit.

Plane Club Screening of 'Young Eagles' Grabs Space

Seven half tones in one newspaper on a tie-up for a week in advance is something of a record for Buffalo. But that is what was put over when Shea's Buffalo effected a tie-up with the Buffalo

Evening News branch of the Model Airplane League of America through which "Young Eagles" was shown at a special screening in the Buffalo on a Saturday morning.

In announcing this tie-up the News used half column stories each day for a week in advance. Each story was accompanied by a scene cut.

Cut-out Waves Real Flag In Novel Lobby Display

Lobby display of Manager David F. Perkins on "The Vagabond King," at the Strand, Lowell, Mass., created an unusual effect. Perkins set the cut-out figure of Dennis King from the 24-sheet against an atmospheric background, and in place of the lithographed flagpole which King grasps, put a real pole in his hand. Crimson flag was kept in constant motion by a concealed fan.

Cutout figure was transferred to the marquee during the engagement, doing double duty.

Star Wires For Premiere Read During Broadcast

Wires from prominent Paramount stars arranged for by Dixon Williams, Jr., manager of the Florida, St. Petersburg, were read over the radio at the opening of "The Vagabond King" there, and landed verbatim in the newspapers. The premiere idea was carried out fully, with local celebrities invited to face the mike—and camera—as they entered. Williams also promoted an orchestra for dancing at the conclusion of the performance.

WANT-AD TIE-UP

Careful drivers of Pueblo, Colo., were noted by Evening Journal men and ten license numbers scattered among the want-ads daily for a week before "Burning Up" opened at the Colorado Theatre. Manager Roy Slentz got publicity, an eight column banner and two column ad daily, at cost of guest tickets for the careful drivers.

NETTER IS FILM EXPERT FROM ALL ANGLES

All children have cherished ambitions to which they cling with a persistent tenacity. Some kids want to be a fireman, a motorman or a cop. Leon D. Netter, Associate Director of Film Buying and Booking for Publix, wanted to be a Diplomat.

Why? Nobody knows—not even himself. Perhaps he rather fancied himself in a long frock coat with a diagonal scarlet ribbon across his white dickey. Perhaps the cares of nations weighed heavily upon his youthful soul, between aiming carefully turned spit-balls at the teacher and attaching tin-cans to the dorsal appendages of itinerant canines. Perhaps his boyish imagination was inflamed by the vision of illuminated ball-rooms with hidden orchestras, gorgeous uniforms and beautiful, exotic women. Who knows? And yet, strangely enough, his ambition was realized.

The dickey may have turned out to be a plain \$2.97 soft shirt (less 10 per cent. discount on his Pep Club card at the National Shirt Co. in the Paramount Building. (We ought to get some free neckties for this ad); the nations to be placated may have become hard-boiled distributors, grown vicious on a basic diet of red matzje herring; the illuminated and spacious ball-rooms may have shrunk to dark, stuffy projection rooms with the orchestra hidden in the film. Nevertheless, an innate diplomacy, a shrewd insight into human nature, a measureless courtesy and tact, an amiable gentleness and affability, a sure grasp of the conditions with which he works, a keen, logical mind, limitless energy and a natural flair for future developments — without which no diplomat is a diplomat — have prevailed and have conspired to make him one of the ablest and most lovable showmen in Publix.

A Native Son

Mr. Netter hails from the Gold Coast. When he dies—and may the day be far—no seven cities will tangle eye-brows to claim him as their own, for he was definitely born in San Francisco. He graduated successively from public school, high school and Heald's Business College, where he learned, in addition to other minor accessories, the one main prerequisite of a showman — to count. Like most boys, he had an early predilection for nuts, screws, old iron and other fascinating curios collected in vacant lots, alleys and back yards—which he carried, properly catalogued, in his coat pockets and which earned him periodic fannings of the tender parts when they wore through the lining.

Quite naturally, therefore, upon completing his schooling, he joined the Paynes Bolt Works to learn the business. He was saved from becoming the Big Nut, Screw and Bolt Man from the West by being offered a better job, one year later, with G. M. Josselyn & Co., largest ship chandlers in the world.

Shortly after this, an old school friend of his, Sol Lesser, started the Golden Gate Film Exchange and, needing a good man in his business, he prevailed upon Mr. Netter to leave the ship chandler's business and come with him. From that time on, Mr. Netter remained in the motion picture industry, accumulating an exhaustive and inclusive experience in every one of its many ramifications rarely attained by any showman.

The Golden Gate Film Exchange handled the Independent Film Supply Co.'s program and later the output of the Mutual Film Corporation, Mr. Netter handling the San Francisco and Los Angeles offices.

Travels East

In 1916, he came to New York and, after looking over the eastern territory, he went to Philadelphia and opened the States Right Exchange there, known as Masterpiece Film Attractions. Here, his

SOMETHING TO TRY

The following was clipped from a recent issue of "Editor and Publisher":

Steps leading down to failure:

Superficiality
Neglect of duty
Lack of courage
Boorishness
Self-indulgence
Self-pity
CYNICISM

Reverse, and up you go on—

OPTIMISM
Discipline
Objectivity
Courtesy
Courage
Honest effort
Good-nature

past experience, energy and resourcefulness succeeded in building up the Exchange and it attracted the attention of Korson and Amsterdam, now well-known figures in the film business in Philadelphia to whom he sold it, and thereupon opened a States Right Exchange in Pittsburgh (where the laundry bills made heavy inroads on his profits), Cleveland and Cincinnati, handling such pictures as "The Spoilers," "Garden of Allah," "Purity" and "Redemption."

In those days, the film game was not the suave, white collar and comparatively good grammar business it is today. Then, in order to sell a film, one had to outshout leather-lunged exhibitors, lusty veterans of vociferous trading matches on the wide steppes of Latvia and the cloak and suit marts of Seventh Ave. One had to battle, bluster, cajole and appease prim, hatchet-faced maiden ladies and little bald-headed old gentlemen who happened to be serving on the Censor Board at the time. One had to domineer cauliflower-plug-uglies in order to get the film delivered in time. Film business at that time was a fight, from start to finish, and before long, Mr. Netter was so worn out that he needed a rest. The war conveniently broke out just about that time, so he decided to join the army.

Becomes Aviator

In order to be sure and avoid meeting any of his former combatants, who instantly stormed the Quartermaster Corps and Coast Artillery, he selected the most dangerous branch of the army, the Air Service. It didn't turn out so dangerous after all, for he was stationed at Kelly Field, San Antonio; and aside from the daily risk of being splattered all over the state of Texas, (and Texas is a big state), everything went along peacefully.

Discharged from the army after the Armistice (and Mr. Netter insists that it was an honorable one) he returned to his headquarters in Cleveland. Here, he handled road shows like "Hearts of the World," "Yankee Doodle in Berlin" with the Mack Sennett Bathing Girls, etc. Some fatality urged him to sell his exchanges, some time later, and come to New York. For, shortly after his arrival in the Big City, he got married. "Then," says Mr. Netter, "my life began."

The awakening of his latent emotional sensibilities, submerged so long by the driving grind of the film business, probably resurrected fond memories of his early youth for, not long after his marriage, he returned to the Coast. There, he became associated with Jensen and Von Herberg and Mike Rosenberg in the Educational Film Exchanges in Seattle and Portland. He was here a year, during which time his first son was born. The contacts and enviable reputation established during his eastern trip followed him out west and, one year later, E. W. Hammonds called him back east to take charge of the New York Office. It took him just one year to put the New York office over in a big way. This done, he resigned and went with Al Lichtman as special representative in the launching of Preferred Picture Corporation.

About this time, Nathan H. Gordon, who owned the largest thea-

"KNOW YOUR ORGANIZATION!"

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



LEON D. NETTER

Associate General Director of Film Buying and Booking

tre organization in New England known as Olympia Theatres, Inc., was looking around for a good man to take charge of the buying and booking for his circuit. Hearing the name "Leon Netter" bruited about wherever film people gathered, he approached the young man from the West and soon persuaded him that his many talents would bear richer fruit in the operating end of the business. Mr. Netter took the job.

Manages Circuit

His natural ability and wealth of experience stood him in good stead and, before long, he became General Manager of Olympia Theatres, Inc. When Gordon sold the circuit to Famous Players and it was combined with New England Theatres, Inc., under William P. Grey, Mr. Netter remained with the combined organization as Director of Film Buying and Booking for the entire circuit. After Grey's death, he was brought to New York and has been at the Home Office for the last two years.

Mr. Netter's wide and practical experience in the film selling business not only gave him a sound knowledge of motion picture product but it brought him in daily contact with the multitudinous problems which confront the exhibitor. With this valuable asset augmented by six years of intensive theatre work with Gordon and Grey, a picture sense which is the result of an accumulation of experience and a keen knowledge not only of full length features but also of shorts (having handled shorts exclusively for two years

with Educational), Mr. Netter brings to his present post a practical equipment which eminently fits him to successfully cope with any phase of the Buying and Booking Department.

His territory, as associate of Mr. Saal, covers New York State, including New York City and Brooklyn, Connecticut, Massachusetts, Rhode Island, Maine, New Hampshire, Vermont, Ohio, Florida, Alabama, Georgia, Tennessee, North and South Carolina, Lexington, Ky., Kansas City, Mo., and Denver, Col.

Mr. Netter's chief hobby is his wife and family. There are four embryo bookers in the Netter household, two more sons having been born in Boston and one in New York. The only athletic attainment which he freely admits is that of a golfer, his degree of proficiency he himself qualifies as "lousy." His intellectual diversions are film commitments, of which he has made an exhaustive study. He has a light brown mustache and smokes a heavy black pipe. Sometimes he uses his own tobacco.

CIVIC CO-OPERATION

District Manager Vogel Gettier and City Manager W. H. Bergman arranged for co-operation of the Kearney, Nebr., Chamber of Commerce, in the Pageant of Progress. Local merchants are tied in with special sales, and have arranged to stay open certain nights to attract patronage from the rural surrounding territory.

HEADQUARTERS FOR ALL ART WORK IN N. Y.

In order to take the fullest advantage of the art personnel in Publix, and of the class of work being done in the various theatres, a circuit poster art shop headquarters will be established in the Home Office. This activity, which will be a part of the Advertising Department, is in accord with the desire of Mr. Katz to have someone in New York directly responsible for more intensive cooperation and coordination of the poster art work of the circuit.

L. L. Edwards, of the Home Office Advertising Department, will be in charge of this department under the supervision of A. M. Botsford. Duke Wellington, of the New York Poster Art Department, will have charge of all the technical activities.

The chief aim of the circuit art shop will be to give technical aid to theatre artists. This will be done in several ways. Wellington and his staff will issue an art shop manual probably twice a month, which will go directly to the artists in the field and will contain reproductions of the best ideas executed by the men in the territory. The manual will also contain information on new materials, processes, etc. created in New York. Wellington will provide a contact where all artists will feel free to write for help and receive sympathetic cooperation.

In addition to this, Wellington will make periodical trips over the circuit, confining his efforts entirely to giving technical aid and gathering ideas. It will not be his purpose to become involved in any labor situations, salary discussions, or, in fact, any subject other than that of a technical nature. All authority for the appointment of district or divisional art supervisors, combining of art shops, transfer of personnel, questions of salary, etc. will be handled by Mr. Edwards. When it is thought advisable to switch artists from one district to another, or from one division to another, the divisional directors interested will be consulted by Mr. Edwards and arrangements made whereby no hardship will be worked on anyone.

With the gradually increasing demand for artists, some of the most likely men in the field will probably be brought into New York for an intensive course of training. This will enable the Home Office to more safely and satisfactorily fill openings in the field with suitable men. All division directors have been asked to forward the name of any likely candidates in their territory to Mr. Edwards.

A preliminary investigation conducted by the Advertising Department has convinced Home Office executives that great economies may be effected by purchasing major art supply items at a central point for distribution to theatres through branch warehouses. Immediate steps will be taken to accomplish this.

Salem Paramount Opens Amid Civic Celebration

Opening of the Salem, Mass., Paramount on April 19th was celebrated locally with a monster parade, in which the mayor, city officials, Chamber of Commerce and fraternal organizations participated. News cameramen filmed it.

Chamber of Commerce sponsored a "Paramount Week," the 21st through the 26th, with local merchants advertising Paramount specials in window displays and special daily pages in the Salem News. Special newspaper section broke two days prior to opening.

P. D. Bloomberg, formerly of the Uptown, Boston, is manager of the 2200-seat house, and Roland Smith of the Metropolitan Theatre, Boston, assistant.

NEW HAYS CODE LAUDED BY PRESS

The opinions of leaders of the industry concur that the new Hays code adopted by the Motion Picture Producers and Distributors of America is the biggest step towards an ideal ever taken by the motion picture industry. Also, that it is the most important contribution to civilized self-government ever made by any industry. These opinions are confirmed by newspapers all over the United States

Read these comments; file them for use if local criticism develops.

who have enthusiastically acclaimed the new code.

Here are newspaper comments selected at random, corroborating this opinion:

Cincinnati Times-Star: "We think pretty well of the sense of responsibility that brought the code into being."

Naugatuck, Conn., News: "The industry is going about the matter rightly, and is to be commended for its remarkable undertaking. The proper place to censor films is in the studio where they are made. Because this is a moral thing to do, it should also be a profitable thing. A great industry cannot afford to antagonize the decency, self-respect, pride and honor of any social, national or racial group."

Washington, D. C., Star: "Secondary only to the interest in the Code will be the manner of its interpretation by the ethical producers... much is left to their good taste and discrimination."

Columbus, Ga., Ledger: "If the provisions of this code are carried out, we may look forward to pictures of high character which will be of interest, entertainment, and have educational and cultural value."

Decatur, Ill., Herald: "It would be unjust to attach Mr. Hays unreservedly for the possibilities of evasion under this new code. The plain fact is that in producing a motion picture, as in the creation of any other work of art, exact ruling is impossible."

Lewiston, Me., Sun: "Self-control is more desirable than compulsory good behavior enforced by the law, and a glance at the provisions of the new code indicates that the producers intend to be void of offense."

Boston, Mass., Post: "It seems only reasonable to believe that Mr. Hays and his associates will make new friends. They are not altruistic, but they have doubtless satisfied themselves that the public as a rule does not demand salaciousness, nor glorification of crime, nor unlimited profanity, nor burlesque of sacred offices, nor ridicule of religious subjects. Some few patrons may object and brand the pictures as dull, but they will be lost in the mass of those who applaud the new idea."

Detroit, Mich., News: "The mo-

Makes Application Of Animation Principle

Manager Roy H. Rowe of the Strand Theatre, Spartanburg, S. C., finished his course at the Publix Managers' Training School on Saturday, reached his assignment on Sunday, and by Monday noon had made practical application of an abstract lighting principle illustrated during the course. It took the form of a simple animated shadow box which excited much comment.

During the four days which each managers' class spends at the Edison Lighting Institute, Rowe saw relief objects such as statues and plaster-of-paris plaques given an effect of animation by lighting. A light almost directly above a relief object and another below, flashing alternately, will impart an up-and-down motion, because of shadows cast; light flashing at either side will give a forward motion.

Rowe's next attraction was "Little Johnny Jones," and among the accessories on hand he found a one-sheet portraying Eddie Buzzell on a racing horse, in his role of jockey. Cut out, this was placed in a plain shadow box, raised away from the background. Lights were at top and bottom, with flasher buttons in the sockets. Flashing rapidly, shadows were thrown alternately up and down, giving the appearance of the mounted jockey riding at full speed.

tion picture industry does well to remember that it is dealing with as wide an audience as that of the radio, and that it must be extremely careful not only as to what it presents, but how it presents it."

Brooklyn, N. Y., Standard-Union: "How much better is such regulation than any attempt to restrict all motion pictures to good-guys plots like the 'Elsie' stories! The effect will be to make motion pictures more enjoyable without hampering any really artistic expression."

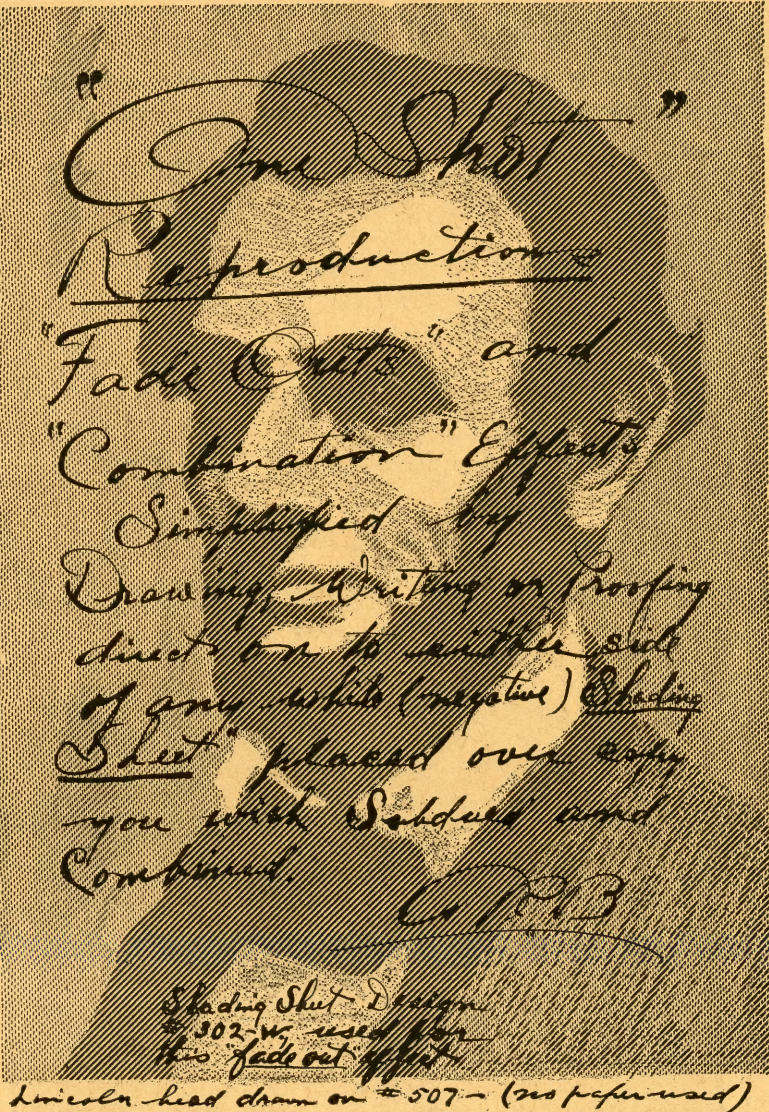
Buffalo, N. Y., Courier-Express: "We consider Mr. Hays' code of morals for the movies a highly commendable production. He is to be congratulated. It does great credit to those who formulated it."

Asheville, N. C., Citizen: "No more significant reform has been promised in modern times."

St. Louis Globe-Democrat: "The action... is to be commended without reserve. Some new statement of principles, reciting by chapter and verse what should be placed before motion picture audiences and what should not, was about due, and it is encouraging that the most forceful influence in both production and distribution, uniting the twenty major motion picture companies of America, took the step. We may believe that the motion picture industry, as represented by the major companies subscribing to the principles of improvement, has set about cleaning house as it has never cleaned house before. It

FADE - OUT

Fade-out effect obtained through the use of a Bourges Shading Sheet. The explanation is written right on the illustration, which is in itself a part of the technique of art that this service simplifies.



Shading Sheet Design #502-w used for this fade-out effect. Lincoln head drawn on #507 - (not referred)

SHADING SHEET SERVICE NOW IMPROVED

Improvements in the Bourges artists shading sheets explained in detail in the issue of Publix Opinion for March 30th, 1929, now make this engraving service of greater value than ever before.

The service consists of celluloid-like sheets containing Benday designs which can be made part of any illustration by simply pasting the Bourges sheet on the original and scraping away all parts of the design which should not appear. The great advantage lies in the fact that it is not necessary to have tints put into the illustration by the engraver, but can be done more quickly, cheaper, and better by your artist.

By the manufacture of a special acid solution which sells for thirty five cents a bottle, it is now possible to so treat India ink that it will stick to the shading sheet and enable the artist to draw directly onto the celluloid from the original. This is illustrated by the picture of Lincoln below.

A newspaper illustration was used under shading sheet no. 507 as a guide. The high lights in the face, collar and shirt were obtained by rubbing off the shading sheet design in the ordinary way, each tool being used according to the character desired. The solid blacks were drawn directly on the shading sheet with ordinary ink that had been treated with the adhesive solution.

The portrait of George Washington, made by the same method, shows the use of four different artists shading sheets and the use of composite copy, giving a steel engraved effect instead of a wood-cut poster effect.

Of especial value to motion picture advertisers is the possibility of writing a message on one of these sheets and incorporating the message with the illustration at no increased engraving cost, and with the expenditure of little time.

Theatre managers desiring samples of the process may obtain them by writing to Bourges Service Inc., Flatiron Building, New York City. This article should be shown to the staff artist whether or not he is now using these shading sheets.

before the show begins, and admission is five cents and presentation of membership button. Lost buttons are replaced for five cents. Accompanying mothers and teachers pay the full admission price. Programs consists of singing, with a special club song for opening and closing, games on the stage, etc., and the P. T. A. co-operates in program arrangement and procuring entertainment features.

will find that it has not only not lost patronage that often taxes capacity of the theatres of the country, but that it has brought new faces to its portals. The public will approve cleaner and more dignified pictures.

Cincinnati Tribune: "The production code is a bridge by which those who want to make better pictures and those who want to see them better may meet on common ground. It enunciates a further great step in that industrial self-government and responsibility which is the very essence of Americanism."

Philadelphia Bulletin: "The new code promulgated by Will Hays is not rigid; there is sufficient elasticity to meet the essential requirements of every situation. But the important fact is that it indicates recognition, as a matter of business and as of vital consequence to the film industry, of the standards of morals and decency which some have appeared to think had been abandoned by society. What is next needed is a ban on the growing tendency toward the use of misleading, lurid, suggestive and sometimes salacious posters that frequently misrepresent the plot and purpose of a film show and make the picture appear far worse in imagination than it is in reality."

Cincinnati Times-Star: "Those who want to may sneer at this code or denounce it as limiting 'freedom.' But we think pretty well of the sense of responsibility that brought it into being as the guiding rule of an institution patronized by all the school children of the country and by the youth of other lands."

"HONEY" IN NORTHWEST

J. R. Mendenhall of the Pinney, Boise, Idaho, engineered a "Honey" tie-up with the Mountain States Honey Producers' Association, so successful that the honey distributors are going to other Publix theatres in the Northwest with a proposition for similar tie-ups. Free samples and co-op ads go with it.

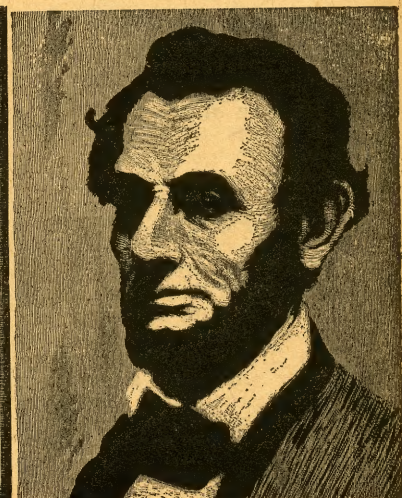
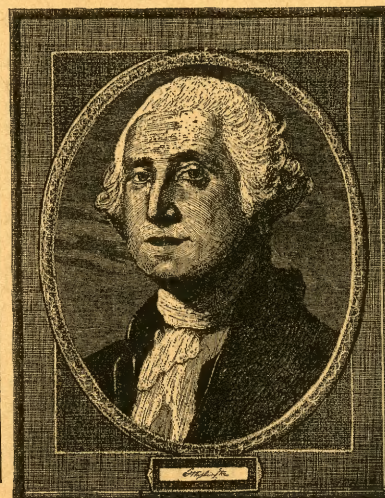
P. T. A. SPONSORS SAENGER KID KLUB

Matt Press, manager of the Saenger, Hope, Arkansas, organized his Saturday Kiddie Klub under the auspices of the Parent-Teachers Association, assuring the co-operation of teachers and mothers. Teachers enroll the members upon payment of a ten-cent fee each three months, this sum going to the P. T. A. treasury. Enrollment cards carry children's addresses and birthdays, and a newspaper, tied-in, gives each child a birthday gift. Paper also carries a column devoted to club activities.

Five hundred members were secured in two days prior to first meeting of the club. Meetings are at one o'clock Saturday, one hour

ART AID

The effects on these drawings were obtained very easily through the use of Bourges Shading Sheets as explained in the article above. One has a wood-cut effect (Lincoln), the other that of a steel engraving (Washington).



ARE YOU

planning your Summer hot-weather campaign? The bound volume of Publix Opinion is crammed full of ideas, stunts, advertising layouts and stories that will immeasurably aid you in off-setting that box-office slump period and put you in line for a slice of that \$30,000 prize money. Use your manuals, too!

A

theatre or advertising manager who intelligently plans a campaign, whether it be for a picture, slump period or the like, a month or so in advance is best fitted to meet any possible opposition. That showman has a tickler file which is full of efforts that create box-office patronage. He has accumulated all available data so that his offensive power is at a maximum strength and will be translated into real ticket-selling activity. That is the type of showman desired in Publix. He does not belong to that numerous family of alleged showmen who do nothing but manufacture 'eye-wash.'

Do you belong in the latter class or are you a

PUBLIX SHOWMAN?

DETROIT RESPONDS TO GALA OPENING

3 NEW HOUSES CELEBRATE; 1 ANNIVERSARY

There are ways and means of celebrating anniversaries and theatre openings and the staff of Art Schmidt, publicity director for the Publix Kunsky Theatres, Dave Lipton, Henry Kahn, and district manager Harry Lustgarten took care of three openings and one anniversary in a style that bears repeating—and often.

The houses which opened were the Century, the Ramona, and the Alhambra. The anniversary celebration was for the Royal Oak Theatre.

The Century opened on March 8th. The publicity department formed a local business men's association for the event which sponsored a Merchant's Shopping Festival. All stores ran special sales, decorated their windows, took space in a local newspaper supplement, etc.

Window cards were displayed all over the district. In addition the organization decorated the streets, half the copy being devoted to theatre and the other half to the shopping festival. A local florist contributed 1,000 carnations which were distributed at street intersections to motorists stopping for light change. Fisher Theatre chorus girls acted as flower girls for the occasion, handing out with each flower a card on which was written "Wear This Flower Tonight To The Gala Opening Of Publix New Century Theatre." Entire cost for this stunt was six dollars for printing cards. A view of the opening day crowd at the Century can be seen in the illustration at the right.

The new Alhambra opened on March 15th. Again a local business men's association was formed which repeated the activity described above for the Century opening. The same was repeated for the opening of the Ramona on the 21st of the month.

In each case, the streets were decorated with flags and banners. A note of caution is issued to showmen who may be planning to repeat this—make sure that you do not arouse the opposition of patriotic bodies by the improper use of the national flag. To play safe use appropriately colored bunting.

For the second anniversary celebration of the Royal Oak, Rex Minkley came through with a co-operative page ad consisting of the whole week's program. Individual congratulatory ads also appeared. Note the ad in the layout.

Special Cabinet Facilitates Office Routine for Manager

City Manager Harry Herman of Cedar Rapids, Iowa, has installed a cabinet in his office to facilitate distribution of mail and any other material pertaining to the theatres under his jurisdiction. Cabinet is divided into boxes for each theatre, the newspaper, art departments, etc. In the event that Herman is not in his office when layout or newspaper men call, they remove material intended for them from the proper box. Idea relieves Herman of the necessity of being in the office all the time, and leaves him free to attend to other details of his operations.

CANDY FOR "HONEY"

Tie-ups on "Honey" effected by Manager Gerald Gallagher of the Fort, Rock Island, included one with a confectioner who had girls distribute 2500 sacks of candy on the streets and used a six-sheet cutout of Carroll for a window display. Seven soda fountains featured "Honey" sundaes with accompanying streamers and displays.

WHEN PUBLIX - DETROIT CELEBRATES

Here's how the Detroit boys celebrate. The full newspaper page is a co-operative one for the Royal Oak Theatre. The three half-tones represent activity for three openings. Note how the streets are festooned. In

the lower illustration, a bannerette extends greetings to the new theatre with the words "Welcome New Publick Alhambra Theatre." See story in adjoining column for details.



'Kiddie Club' Stunts Deluge Theatre With Space

Activities of Dave McSweeney, manager of the Needham, Mass., Paramount, and his Saturday morning "Kiddie Club" have crashed Boston papers five times within recent weeks, in addition to reams of publicity in the Needham paper.

Spelling bees and harmonica contests have featured recent Kiddie Karnivals, and McSweeney has developed a group of child entertainers and a kid's orchestra, which he featured during his anniversary week, from the hundreds of Needham children belonging to the Club. The group entertains weekly over Station WLOE, Boston, with McSweeney also a singer and instrumentalist, as headliner. A recent visit of the radio group to the New England Home for Crippled Children was extensively publicized.

McSweeney's activities have assumed front page proportions in the eyes of the Needham News. The Needham Selectmen passed a resolution endorsing his swimming club and commending his civic spirit, and the Park Commissioners have taken steps to fix up the city's swimming pool, fallen into disrepair, so that it will be ready for the club with the advent of warmer weather.

THEATRE OPENS

The new Paramount Theatre, Ft. Fairfield, Maine, opened on April 2nd, with G. LeTarte as manager. LeTarte was formerly manager of the Park, Ft. Fairfield, which has been closed.

Advertisement in Eight Languages Effective

The Publix-Skouras Ambassador, St. Louis, utilized several efficient ideas in publicizing its annual "Take-a-Chance" week. They included throwaways in the form of a check on the "Ambassador Take-a-Chance Bank," signed by Ed. Lowry, popular stage personality; postcards apparently written by Lowry personally and mailed to a list of women; a Postal tie-up which netted 400 telegrams to shop, office and factory girls, and a number of unusual newspaper advertisements. One, written in eight different languages, caused much comment.

Kitchen on Truck Makes Unique "Honey" Ballyhoo

Dick Gaston, manager of the Casino, Marshalltown, Iowa, promoted an excellent full-page co-op ad on "Honey," and devised an unusual ballyhoo as well. Dealers furnished a new truck and a complete kitchen outfit, including cabinet, table, and oil range. Gaston put these on the bannered truck, and kept four girls busy baking and giving away heart-shaped cookies in imprinted envelopes. Cost, \$5 for cookie ingredients.

PHILCO COOPERATES

Tie-up of Manager Robert E. Hicks of the Atlanta Paramount with Philco on "The Vagabond King" provided a \$265 radio given away by the theatre, purchase and printing of 30,000 rotos by Philco for distribution by the theatre, and purchase and distribution of 1250 souvenir booklets by Philco dealers. Theatre paid for imprinting of latter.

DETROIT SCORES WITH BROADCAST

The radio program broadcast by the Michigan, Detroit, on Sunday, March 2nd, had an institutional aspect worthy of duplication by other theatres having radio time.

Ezra Levin, manager of the Michigan, planned the program as a salute to the Paramount Theatre and "The Vagabond King," about to open there. "Vagabond King" music was featured, of course, but the selections were interspersed with opinions of New York critics on the picture, handled throughout with the idea of "let the other fellow tell you about this great production." Division Manager Walter Immerman gave a short institutional endorsement of the picture, as well.

Listeners' comments indicated that the program exerted a powerful influence on the box office.

Mississippi Houses Win Good Will By Activities

Publix-Saenger theatres recently secured considerable newspaper mention, in the form of stories and editorials because of good-will gestures on their part. Carlos Holtscher, manager of the Saenger, Biloxi, Miss., arranged a benefit performance for the local hospital and Ray Peterson, manager of the Strand, Gulfport, Miss., donated an antiquated organ for the special use of the town parish. Holtscher also promoted a want-ad stunt.

MARBLE MATINEE

C. W. Peterson officially opened the marble season in Cedar Rapids, Iowa, by giving a bag of marbles to each child attending the first show Saturday at the State Theatre, correctly figuring that each child would be accompanied by one or more adults.

THANKS!

“The key note of all Chicago and District Conventions this year, was fully sounded by Mr. Katz as “Knowing your organization.” One of the greatest assets you have, in our estimation, for attaining this adage, is our own Publix Opinion. If there is any man in this district that is not reading the Publix Opinion, he is the one man who can not become a genuine part of this organization and is only wasting his time and ours.

Publix Opinion has been called by Mr. Serkowich an "Idea exchange." I expect every one of you men to contribute some small part towards the continued success of this publication."

*Reprinted from "The Hoosier Live-Wire"
Central Indiana District House Organ
Guy W. Martin, District Manager*

GALA ANNIVERSARY SHOW

Trailers and ads for anniversary shows must be festive in spirit and must leave the impression that a big show is on deck. That feeling was reached at the Tivoli Anniversary in Chicago by numbering the items of the show in the trailer, and by decorating

the newspaper ads. In addition to straight advertising, exploitation on a large scale was undertaken to sell the event as completely as possible. See details of the exploitation in the adjoining column.



TIVOLI ANNIVERSARY BALLYHOO IS BIG BOX-OFFICE BUILDER

A first-rate example of how a special festival program can build business is found in the Tivoli Anniversary Celebration in Chicago. The 1930 celebration was a success in spite of general depressing conditions.

The Tivoli is the only major theater in Chicago to have a birthday festival annually. The theater has built a reputation for a super-program for its Anniversary. Though that reputation is a head-start for business, the festival must always be heavily ballyhooed. Here's the way it worked out:

Started trailers a month in advance, first teasers, then explanations. As the date grew near the trailers got more lively. A week in advance a hand-lettered trailer was used. (See illustration.) One frame after another faded in, each frame numbered and playing up an item in program. By the time numbers had reached twelve, program looked like a lot of show.

Used M.C. in Gag A successful gag this year used the master of ceremonies, Frankie Masters. A week in advance at every performance he appeared on the stage after the feature and delivered a personal invitation to audiences. He was applauded every time.

Two weeks in advance started posters about the house. Gay in color, festival in design. Week in advance a special inside poster display was used which, with a few alterations, furnished a lively front for the week of the show. Posters, as everything else, give the impression of a packed program. No one thing stands out above the other, unless there happens to be an unusually fine feature picture.

The front of the theater for the current week was brightly decorated. The special poster-front; garlands of lights and flags from the top of the theatre to the canopy; flags around the canopy; crepe paper "plumes" in bright colors beneath the canopy to give color and movement—these were typical.

Good Talent Helps As stated, the program itself must live up to the promise of the ballyhoo. This year the good talent of the Mardi Gras unit, plus George Dewey Washington, supplied star material. The Tivoli ushers practiced for a month on

5 Masters of Ceremony in Unusual Stage Show

A novel stage show is credited by John Balaban as the reason for the splendid gross turned in by the Oriental, Chicago, the week of the blizzard. Units at other Publix-Balaban & Katz theatres in Chicago did not need M. C.'s, so five Masters of Ceremonies made up the Oriental show. A single girl and the usual line completed the stage show.

So sensational was the attraction at the Oriental that it was moved to the Uptown, where it boosted business \$10,000 for the week. Present plans include taking it to the Paradise and Tivoli as well.

Hicks Puts on Food Show At Paramount in Atlanta

Thirty-five manufacturers of nationally advertised brands co-operated with Manager Robert E. Hicks in a food show at the Atlanta Paramount in conjunction with "Honey." First publicity was on a newspaper contest to select "Miss Maxwell House" to act as hostess at the theatre. Participating firms paid her salary and ran daily ads three days in advance and during the week's run of the picture.

GETS RADIO HOUR

Thomas Curiston of the Publix-Kunsky Detroit exploitation staff promoted an entire hour's radio program for "The Rogue Song" at the State. Sponsor bought 100 tickets and 100 Tibbett photos as prizes in an essay contest.

an usher-drill that stopped the show. Frankie Masters' band did a tap routine that was another show-stopper. Rubino with an augmented orchestra and "Taming of the Shrew" on the screen were other items.

The lobby for the week was carnival in note. On the mezzanine a circus of a dozen trained animals and a huge birthday cake display borrowed from a baking company gave festival spirit to the house.

Extensive exploitation was helpful. The Herald and Examiner got out an Anniversary Page. Concerns servicing the theatre took advertisements in the form of stories; the theatre itself got stories, headlines and cuts at no cost. The best south side community newspaper got out an Anniversary Section of several pages. Lending the master of ceremonies for a few personal appearances sold advertisements and plastered the paper with theatre-photographs.

Street Decorations The theatre staff got contributions from neighboring stores to decorate the block with flags and Anniversary banners. These banners were also hung in windows, many of which also included special photographic displays for the theatre. Rubino appeared at the schools, as well as on the radio. Letters to English teachers and principals called the attention of the students to "Taming of the Shrew."

The Publix Hour sent a radio salute to the Tivoli, and the local announcer added an "invitation" at the close of the hour. Advertising blankets for the ponies of the circus were made, and the ponies paraded to the schools and around the neighborhood. The Publix Sound Car was used two days in advance and two days current. Small "birthday cakes," with a specially printed Anniversary Celebration band, were obtained for less than cost by one mention of the trade-brand in our own advertisements. These cakes were given away during the week.

General newspaper advertising started Wednesday in advance of the Friday opening. All advertising carried out carnival spirit and showed many items of entertainment. Special stress was put on all editors to get stories and pictures.

General Resumé Advice is that this type of show can succeed with a lot of noise. Plan a hundred stunts so that many will go through. Start far enough in advance so that the ballyhoo will build up. Everybody must take part—the theatre staff, the advertising department, the supervisors, the production department.

This year's Celebration at the Tivoli was handled by Roy Bruder, manager of the theatre, and his assistants, S. Felch and J. Cavanaugh; John Joseph of the advertising department; L. H. Dally, supervisor.

BASEBALL TIEUP?

The baseball season is in full blast. How does it effect your operation?

Baseball is strong opposition. Don't ignore it, but take advantage of it wherever you can. Crowds gather at ball parks. How about pulling your gags and exploitation stunts there? Local games between high school teams often assume grand proportions. How about newsreel shots to be shown in your house?

Treat your problem individually—but treat it!

Novel Variant of Dummy Stunt Gets Results

Monte Hance, manager of the Strand in Hattiesburg, Miss., developed a novel variant of the dummy stunt as part of his exploitation on "Welcome Danger." The idea is equally adaptable to any picture with a similar angle. Hance hung a muslin sign 25' by 3', at the top of a high building on the principal downtown corner. Seated on the adjoining ledge was the dummy, made up to resemble Harold Lloyd as much as possible. It was stuffed with excelsior and shoes were sewed on the trousers, with soles and heels replaced with cardboard to reduce its weight and minimize hazard. A loud-speaker was mounted on the roof behind the sign, playing a laughing record almost continuously. At intervals a man ballyhooed Lloyd's picture and coming attractions through a megaphone.

A rope was sewed on the dummy's back, at half hour intervals it was pushed off the ledge and fell to within fifteen feet of the pavement, then pulled back and the bally resumed. Height of the building prevented the crowd from knowing at first whether the figure was a dummy or a man. Only complaint registered was from the traffic cop on the corner, who stated that motorists ran through the red light while watching the dummy—and reading the sign. Business was extraordinary.

Merchants Tied In On "Pageant of Progress"

B. W. Bickert, City Manager of Marion, Ohio, has tied local merchants in on his "Pageant of Progress," states Division Manager John B. Carroll.

One merchant will furnish a lobby display each week, portraying progress in his particular line, winding up the week by giving away one or more central articles of the displayed merchandise.

Arrangements for the first two weeks have been completed, with the Marion Power Company offering a \$125 electric range and a \$50 vacuum cleaner. A furniture company follows, and will give some patron a complete modernistic bedroom suite.

Grove Develops Form As Check on Bill Posting

District Manager H. D. Grove has developed a form for checking bill-posting locations and passes issued therefor which gives managers a complete check on all material and just where the passes are going. Division Manager Nate Frudenfeld recommends it to other districts, which can obtain copies from Grove at the Fort Theatre, Rock Island, Ill.

ATTRACTION DATES

Division Manager Nate Frudenfeld has urged his managers to be definite about playdates in lobbies and trailers, giving both the days and the dates of all runs, and adding "last day" strips to lobby posters the day an engagement closes.

PHILCO DEALERS CONTINUE AIDS

J. J. Shelley, manager of the Denver Theatre, certainly profited by the Philco tie-up on "The Love Parade." Booklets, autographed photos, free ads and 24 sheets were just the highlights of his campaign to sell that picture, with the co-operation of the local Philco dealers.

Five-thousand rotos, which were numbered, entitled holders to a chance on a Philco highboy radio. Four page booklets were placed in doctors' and dentists' offices, as well as in merchants' stores. The front and back pages advertised the picture and theatre. The inside listed the names of local Philco dealers. The Philco merchants also paid for 1500 autographed photos of Chevalier, which were distributed to patrons on the last night of the run. Newspaper ads and 57, 24 sheets were also donated by the radio merchants.

Curtiss-Wright Tie-Up Prolific With Publicity

Tie-up effected by M. D. Cohn with the Curtiss-Wright Flying Service when "Young Eagles" played the Rialto, Denver, was prolific with results at no cost to the theatre. A plane flew over the city, dropping heralds; a 30-foot Gypsy Moth plane on a trailer was hauled over a selected route by a bannered truck for two days prior to opening; pictures were taken at the airport of a plane landing and the pilot handing the print of "Young Eagles" to Thompson of the Rialto, and 6 free plane rides were given to patrons. Film subject was used as a trailer at the Denver Theatre during the run.

TRAILER PROLOGUE

Unique trailer prelude, put on by Manager Jerome Zigmond of the Avalone, Grand Junction, Colo., with assistance of two High School students, excited much comment. Plot had boy 'phoning girl, finding her all dated up, then telling her she can go to a dance any night, but can only see "Song of the West" for four days. She is persuaded to break a dance date, and the trailer comes on.

PUBLIX DISC RELEASES

RECORD No.	TITLES	ARTISTS:
2015 P	COOKING BREAKFAST FOR THE ONE I LOVE (from "Be Yourself") WHEN I'M LOOKING AT YOU (from "The Rogue Song")	Paramounteers, Annette Henshaw Paramounteers
2016 P	SING, YOU SINNERS (from "Honey") IN MY LITTLE HOPE CHEST (from "Honey")	Paramounteers Paramounteers
2017 P	SWEEPIN' THE CLOUDS AWAY (from "Paramount On Parade") ANY TIME'S THE TIME TO FALL IN LOVE (from "Paramount On Parade")	Publix Ten & Paul Small Publix Ten & Paul Small
2018 P	SINGING A VAGABOND SONG (from "Puttin' On The Ritz") WITH YOU (from "Puttin' On The Ritz")	Sid Garry Jack Miller

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix



Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 2nd, 1930

No. 34

It is impossible to exaggerate the benefits which will accrue to us from the screen advertising deal with the Theatre Service Corporation. I expect everyone in Publix to approach this thing with enthusiasm and co-operate in every way possible.

—SAM KATZ, President, Publix Theatres Corporation.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

FACTS TO REMEMBER

The editorial writer of the Natchez, Miss., "Democrat," in a recent issue of that publication, discusses the proposal of the Mississippi Legislature to impose a state tax on theatre tickets. The folly of this proposal, frequently made in many states, is intelligently unmasked in the "Democrat." Every showman will corroborate his argument. Read and remember the arguments. You will thus be in a position to pass them on to editorial writers in your own city, should the proposition ever come up.

FINANCIAL NONSENSE

From the Natchez (Miss.) Democrat.

Disconcerted by a five million dollar deficit, due to the profligacy of preceding legislatures, the members of the present legislature seem to be utterly at sea on the question of taking care of the state's obligations.

In an effort to find new things to tax, the legislature is floundering around in a sea of perplexities, and with their proposed sales tax, increase in income tax and nuisance taxes, they are merely piling up additional burdens on business and individuals already taxed to the saturation point.

The solution of this state's revenue problem is not to be found in any or all these proposals and it is an utter waste of time to discuss or consider them.

What we want is more taxable wealth on the assessment rolls of the state. These frills in taxation will not help us to get it. They will keep new capital out of the state, and they may drive out capital already in the state.

Let's examine the proposed sales tax in the light of just a few particulars and see if it reaches all classes of people or whether it is discriminatory and in either event what the effect may reasonably be expected to be:

The revenue bill proposes to levy a tax on theatre tickets, doesn't it?

Does it levy a tax on railroad tickets sold in the state?

Does it levy a tax on bus tickets sold in the state?

Does it tax telegrams sent and paid for in the state?

Does it tax long distance phone calls used and paid for in the state?

Does it tax the sale of productions of the farm as well as the sales of merchandise by merchants?

Does the sales tax apply to every man and every institution selling any thing in the state? Does the tax apply to promissory notes? If it does not then it is unfair, unjust and discriminatory and should not be given a moment's consideration.

If it does include all of these things, what will its effect be?

Taxing theatre incomes is adding to the admission cost, and will have a tendency to keep a great many persons from using as freely and as often as they would like these amusement centers. We need more amusement, not less amusement. Changes made in our policies demand a freer use of polite amusement centers. Besides, it is part of the modern system of education. What would the proponents of this amusement tax think of a proposal to put a tax on school admissions? They would regard it as a crazy proposition, for they believe in free education, or at least they believe education should be as free as it is now possible to make it. Do they recognize the educational character and value of theatres and moving picture show? Surely they must when they come to think of it seriously and soberly.

RESOURCEFULNESS

Resourcefulness is one of the attributes of the showman most stressed in the pages of this publication. P. T. Barnum, one of the world's greatest showmen was noted for his resourcefulness. Once, when to meet the competition of a featured white elephant he had the world scoured for another white elephant which was extensively ballyhooed as "The Sacred White Elephant," he was a little non-plussed when the elephant, upon arrival, proved to be not so white after all. A reporter, looking through the crate, remarked: "Not as white as you expected, Mr. Barnum?" The old showman flashed back: "But much more SACRED!" And from then on, circuit patrons had the thrill of gazing upon THE FIRST GENUINE SACRED elephant ever exhibited in the world!

INSTITUTIONAL COPY FOUND ON MENU

Returning to New York after a trip to several situations under his supervision, Division Director Milton H. Feld brought back with him a statement of the Rock Island System, from a train menu, as a sample of excellent institutional copy.

Headed "Our Policy," the copy is as follows:

"The elements involved in the satisfactory and successful operation of this property and the principles which should govern, are too varied and numerous to be remembered by all at all times. Everybody can remember two. For that reason two brief principles only are announced as stating the policy of this Company.

"First, every employee is entitled to and must be given by his seniors the utmost fairness and consideration.

"Second, every patron of the railway is entitled to and must be given a dollar's worth of courteous, intelligent, prompt and efficient service for every dollar he pays the Company.

"Every officer and employee of the Rock Island is urged to keep these two principles constantly in mind, and their adoption and observance are insisted upon."

Above the president's signature, this summation appears:

"Service, and a square deal for every employee and patron of the company."

GIANT LETTER

Giant letter sent to the Mayor of Harlingen, Texas, by Manager Jack King, announcing the coming of "The Vagabond King" to the Arcadia Theatre, was good for a front page cut and story in the Harlingen Star, and made two papers in neighboring towns as well.

NEW YORK PROGRAM PLOTS

Week Beginning May 2nd

New York Paramount

1. Prelude
2. Paramount News and Sound Trailer on "The Devil's Holiday" (12)
3. Organ Concert—Crawfords. (7)
4. Publix Unit—Paul Ash, Rooneys (40)
5. "Return of Dr. Fu Manchu"—Paramount (73)
6. Trailers (3)

135 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News and Sound Trailer on "The Devil's Holiday" (11)
3. Rudy Vallee (7)
4. Paramount Short (7)
5. Organ Concert—Abel (5)
6. Publix Unit—Larry Rich, Helen Kane (35)
7. "Return of Dr. Fu Manchu"—Paramount (73)
8. Trailers (2)

140 minutes

Rialto Theatre
"Paramount on Parade"—
Third Week

Rivoli Theatre
"Vagabond King"—First Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	The Big Pond—8 reels (AT)...		Paramount	6980	78 min.
	The Texan—9 reels (AT).....		Paramount	7150	80 min.
	Dumbbells In Ermine—7 reels (AT).....		Warner	5097	56 min.
	Courage—9 reels (AT).....		Warner	6500	72 min.
	In Gay Madrid—9 reels (AT)...		MGM	7651	85 min.
	Alias French Gertie—7 reels (AT).....		RKO	6065	67 min.
	Journey's End—13 reels (AT)...		Tiffany	10966	122 min.
	Cock O' The Walk—8 reels (AT).....		Sono-Art	6730	75 min.
	(AT)—All-Talking				

LENGTH OF TALKING SHORTS

PARAMOUNT

The Meek Mr. Meek.....	877	10 min.
A Sailor's Luck.....	800	9 min.
I'm A Wild Woman.....	770	9 min.
Artists Reverie.....	875	10 min.
Return of Dr. Fu Manchu (Trailer).....	286	3 min.
News No. 77.....	875	10 min.

WARNER

3668 The Window Cleaners.....	635	7 min.
3190 The Frame.....	910	10 min.
977 Mike Ames, "The Varsity Vamp".....	520	6 min.
3278 The Military Post.....	500	6 min.
963-4 Keeping Company.....	1700	19 min.

PATHE

Audio Review No. 6.....	835	9 min.
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COLUMBIA

Ye Heart Shoppe.....	987	11 min.
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RKO

Off To Peoria.....	1435	16 min.
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Length of Synchronous Shorts

COLUMBIA

An Old Flame (Krazy Kat cartoon).....	600	7 min.
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INDEX

Page	Col.	Page	Col.
MERCHANDISING			
Second Quarter Campaign			
Profit Drive Needs High Pressure.....	1 2	General Merchandising	
Quota Club is Response of Northwest.....	6 1	Showmanship in News-reel Stunt.....	1 2
Merchants Aid Pageant..	15 2	Contact With Paramount Urged.....	1 4
Special Pictures			
Under A Texas Moon by A. P. Waxman.....	7 4-5	Bait Your Hooks.....	3 2-3
Reviews of "Shorts" by Louis Notarius.....	7 1-2	Great Institutional Stuff	8 1-2
Dr. Fu Manchu.....	3 4	Business-Getting Front..	8 4-5
Also.....	5 2	Sound Train Manuals in Process.....	12 5
The Devil's Holiday.....	4 3	Are You a Publix Showman?.....	13 1-2
Honey.....	5 2	Institutional Copy Found on Menu.....	16 3
Also.....	6 4	MUSIC	
Also.....	8 1-3	Mother's Day Radio Program.....	3 5
Also.....	12 1-2	Musical Short to Precede Byrd Film.....	3 4
Also.....	14 3	Synchronized Trailer List Augmented.....	5 5
Also.....	15 4	Publix Disc Release.....	15 1-2
Vagabond King.....	6 1	PROJECTION ROOM ADVICE	
Also.....	6 4	Sound Distribution by Dr. N. M. LaPorte.....	6 2-3
Also.....	9 3	Managers' Self Quiz.....	7 3-4
Also.....	10 5	GENERAL INFORMATION	
Also.....	12 1	Solution in Sight to Problem of Routines for 'Front-Shows'.....	1 4-5
Also.....	12 4	Circuit Screen-Ads Seen as Huge Box-Office Boost.....	1 1-2
Also.....	14 4	Use 'Circuit,' Not 'Chain,' Quick Action on Sound-Equipment.....	1 3
The Love Parade.....	10 2	Lobby & Art Display Queries.....	2 1
Also.....	15 3	Operating Faults Under Scrutiny.....	4 1-2
Young Eagles.....	5 4	Profit Aim of Manager, Says Barry.....	5 1
Also.....	10 3	Get Your Date Book.....	5 2-3
Also.....	12 4	Friedl Advises on Trailer Spotting.....	7 3
Also.....	15 3	Meet the Boys.....	10 3-5
Special Stunts			
Best and Easiest Tie-Ups.....	4 1-2	We're Not Detectives.....	10 1-2
Repeatable Music Tie-Ups.....	4 4-5	Leon D. Netter's Biography.....	11 1-4
Inquiring Reporter Stunt.....	5 3-4	Headquarters for All Art Work in New York.....	11 5
Gives Organ to Church..	5 3	New Hays Code Lauded by Press.....	13 1
Reviews Own Show With Cartoons.....	6 1	Shading Sheet Service Improved.....	13 3-5
Local Movies Hit Popular Fancy.....	6 5	Editorials.....	16 1-2
'Natural' Tie-Up Anytime.....	8 4-5	N. Y. Program Plots.....	16 3
Victor Radio Tie-Up.....	6 4-5	Length of Features.....	16 4-5
Civic Tie-Up.....	8 3	GENERAL NEWS	
Great Front Page Stunt Department Store Tie-up.....	9 1-2	Promotions in Wake of Expansion.....	1 3
Cotton on Stalks in Lobby.....	9 3-5	Mr. Katz Plans Circuit Tour.....	1 4
Dorchester Foyer Displays.....	9 2-3	10 Executives from Field in Session.....	1 1
Electric Light Tie-Up.....	9 4-5	John Burns of Joliet Dies.....	2 4
Hospital Benefit Preview.....	10 2	Circuit Improvement Budget Set.....	3 4-5
Snappy Texas Exploitation.....	12 2-3	Assignments.....	7 4-5
Streetcar Tie-up Boosts Gross.....	12 4	Small Houses Train Ushers for DeLuxe..	10 1
Applies Animation Principles.....	13 2		
Variant of Dummy Stunt.....	15 1		
Baseball Tie-up?.....	15 5		
Kiddle Club Stunts.....	6 2		
P. T. A. Sponsors Club.....	13 4		
Needham Club Gets Space.....	14 2		
Anniversaries			
Theatre Birthday List... ..	3 1-2		
Detroit Responds to Gala Opening.....	14 1-5		
Tivoli Celebrates Anniversary.....	15 1-5		